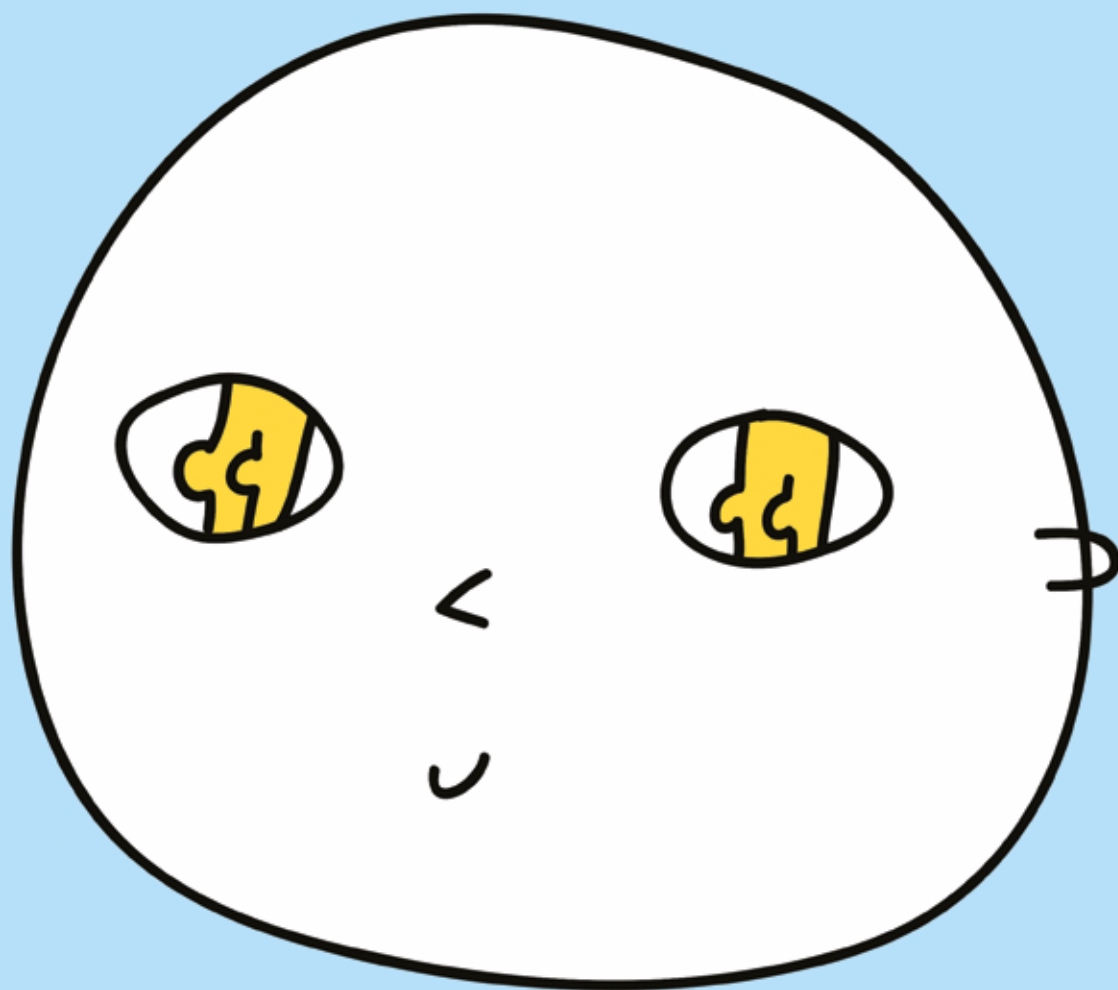




NOW THEN

NEIL CARRIBINE | SPLIFF POLITICS | 808 STATE
A MAGAZINE FOR SHEFFIELD | ISSUE 129 | FREE

WE ARE OPUS



NOW THEN IS A FREE MAGAZINE PUBLISHED IN SHEFFIELD, SUPPORTING INDEPENDENCE IN ART, TRADE AND CITIZEN JOURNALISM. LOCAL PEOPLE ARE ENCOURAGED TO CONTRIBUTE TO NOW THEN AND EACH ISSUE IS BUILT AROUND ARTWORK FROM A DIFFERENT FEATURED ARTIST.

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EDITORIAL

It's been a fantastic year for us. As well as putting out a bumper 10th birthday issue in April, we've commissioned the Now Then mural in town and re-launched the free Now Then app for Apple and Android devices, bringing our original content and featured art into the digital realm.

At the time of writing, we're prepping for the Now Then 10 gig at Abbeydale Picture House. At the time of reading, it will already be in the rear-view mirror, so a shout out to all who came down and helped us celebrate. And one final time, thank you to everyone who has made Now Then what it is since 2008.

It's a great pleasure to present the art of Neil Carribine this month. His work has been making us laugh over the last few weeks. Words wise, we've got pieces on activism, board games, cannabis and more, plus an interview with electronic music originators 808 State.

See you in the new year.

SAM
sam@weareopus.org

CONTACT

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors - nowthenmagazine.com/sheffield/get-involved - and then contact the editor on sam@weareopus.org.

If you are a poet or prose writer, contact joe@weareopus.org.

If you are a local trader interested in advertising in Now Then, contact emma@weareopus.org.

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LOCALCHECK

2019: A YEAR OF ACTIVISM

Across the globe, there are protests about work and exploitation, environmental damage, governments doing deals and sell-offs with corporations, maltreatment of migrants, prejudice and discrimination, oppressive laws, deaths in police custody, poverty, homelessness alongside vacant properties, animal exploitation, fracking and the endless arms industry pressure for war. It looks as if 2019 will be a year of activism.

So many people are aware of these negative trends. We increasingly see the totality, a looming dystopian future. But don't give in to depression, sitting at home and letting it happen. There is hope, which has two beautiful daughters, anger and courage - anger at the way things are and courage to see that they don't remain that way. So said the African

rising and anti-capitalism is uniting a movement of movements once again. Next we need to see community hubs where people meet, exchange experiences, knowledge and ideas. It's all based, quite simply, on angry people coming together.

Reclaim The Power put it best. It doesn't matter whether you are an old or new face or whether this is the first time you've dabbled in activism - this is a key time to get stuck in. Gatherings are spaces to get empowered, meet new people and learn from one another.

It feels hard to ignore the mainstream media's dirty puddle of propaganda, which gets splashed all over social media ad nauseum. Don't take everything at face value. Far too much is slanted or left unsaid. To see a bigger picture, tune in to alternative online news and comment. Some recommendations include

"ANGER AND COURAGE LEAD TO ACTION"

Saint Augustine. Anger and courage lead to action, and then to empowerment for change. This can take the form of investigating, publicising and protesting, but also, crucially, celebrating what's positive and building alternatives.

We've seen protest rising in Sheffield and the surrounding areas over the last few years. The street trees campaign grows ever stronger. The powers-that-be have taken fright at jailing anti-fracking protesters. Sheffield For Democracy and It's Our City are keeping the pressure on Sheffield City Council to make decision-making more democratic and transparent. Big land-owners are feeling the heat over moorland shooting and industrial farming. Even arts organisations, libraries and museums are giving voice to social engagement and protest. Radical reading groups are raising people's consciousness. Sheffield recently had discussions about squatting at Union St and Reclaim The Power held its national gathering here last month, planning opposition to fossil fuels. Momentum, Labour's left wing, is

Real Media, The Red Roar, Reel News, Off Guardian, Anti Media, Byline, Media Lens, STRIKE!, The Canary, Novara Media, Evolve Politics, Ceasefire and openDemocracy. They're not perfect, but they don't follow official lies. Consider becoming a member of The Media Fund to support these outlets and many more.

What can we do? The link below gives 198 ideas for action. It all starts by getting together with others. Sheffield's Alt-Sheff website has been encouraging and publicising social and environmental activism for ten years. Have a look at the groups and activities listed there. Things are happening on your doorstep.

Hosted by Alt-Sheff

aeinstein.org/nonviolentaction/198-methods-of-nonviolent-action | alt-sheff.org | themediainfund.org/donate

REPAIR CAFE

Sun 16 Dec | 10-4pm | Strip The Willow, S7 1DF

In this throwaway culture it's good to know that there are volunteers willing to fix stuff for free. Got something you'd like mended? Take it along and find out if it's fixable. Coffee and cake optional. sheffieldrepaircafe.callpress.net

FOODHALL PUBLIC CHRISTMAS

Tue 25 Dec | 10am-5pm | Foodhall, S1 4QW

Foodhall's a great place, a proper volunteer-run community kitchen in the heart of the city, welcoming everyone. If you're at a loose end on Christmas day, call in for the big public Christmas. Plenty of food, laughs and games. foodhallproject.org



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BOARD GAMES

'TIS THE SEASON

Board games are a lot like life. Not in a 'we're all in the Matrix' kind of way, nor in a 'you win some, you lose some' kind of way. More in a 'relatable comparison to start an article with' kind of way. But I'll come back to that.

Whether you're sat round a table staring at a series of tiny cardboard villages, building a safari park for bears, grabbing a ghost, pretending to be on the most awkward job interview ever, sharing secret passwords without meeting an assassin, working your way through Hogwarts one O.W.L. at a time*, or just nostalgically replaying the games you grew up with, it's a satisfying way to spend an afternoon, an evening or, sometimes, the whole darn day.

I love board games so much that I have gone as far as handing in a school book report assignment in the form of a board game based on the story, hosting a Cluedo-themed dinner party in my first proper grown-up home, and last year turning a hobby into a job when I was hired for a couple of

If your group likes to talk and is up for a challenge, try Anomia. It's a fast-paced card game for large groups that recreates the feeling of a word being on the tip of your tongue, which is actually the definition of the word. The first person to blurt out the right response each turn wins. If you prefer something with a little more structure that's still fairly easy to pick up, literally and figuratively, try Five Tribes, which features an array of colourful wooden pieces that raise the value of each square or can be exchanged for points, and a modular board that means a new layout and a new strategy each time.

Board games really are quite a lot like life. You can break the rules and make up new ones. You can design your own game. Sometimes a little friendly competition is fun, cooperation feels great and, even though your choices might feel like a roll of the dice, if you work really hard you just might be able to get a penguin to balance on the back of a crocodile. And if you can do that, you can do anything.

"BOARD GAMES ARE A LOT LIKE LIFE"

shifts a week at The Treehouse, Sheffield's new board game cafe. The staff at The Treehouse love it so much that we hang out there even when we're not working.

The board game cafe format is usually the same - pay a cover charge for the time you spend there and play games for free. Food and drinks are available and there's a wall full of board games, including variations on the classics, long strategy games with similar formats but vastly different themes, and some really innovative stuff that you might not even realise was out there.

Whether you play at a cafe, a pub, Sheffield Central Library or at home, it's definitely board game season. Whether you're with a big and unpredictable group, gaming with family or looking to expand your repertoire, here are a few suggestions.

Everyone's got different gaming styles. Some people prefer a long game, others something short and snappy. Some folks dig dice games, other folks are so competitive they can cause lasting family feuds. If everyone is at the same level then that's great, but if not then you could suggest a cooperative game like Pandemic, where you need to cure the world of deadly diseases together. Cooperative games are lovely because everybody works together to win, and even if you lose, at least you can console each other in your collective failure.

Chella Quint



*Carcassonne, Barenpark, Geistes Blitz, Funemployed, Codenames, and Harry Potter Hogwarts Battle, in that order.

The Treehouse is hosting a New Year's Eve party. More info at treehousesheffield.com.



SPLIFF POLITICS

HIGH TIME TO LEGALISE & REGULATE

Following the high-profile cases of Billy Caldwell and Alfie Dingley, cannabis is back in the news. Both sufferers of severe epilepsy, the children's frequent seizures were found to be controlled by the use of cannabis oil, which their parents then frantically tried to acquire overseas as a matter of medical emergency, at various points being blocked by Government and border police.

The justified outrage of the nation seems to have forced the hand of the Government, which last month reclassified cannabis as a schedule 2 drug. It's still Class B, punishable by up to five years in jail for recreational possession and up to 14 years for supply, but this change in the law opens the door for unrestricted research into its medicinal benefits. GPs can now make referrals to specialist doctors who can prescribe cannabis-based medicine, though clinical guidance is currently non-existent.

A long-time advocate of evidence-based drugs policy, Prof David Nutt has called this change 'a revolution', because it's the first acknowledgement by the UK Government that cannabis can

have medicinal uses. Nutt, who has run successful trials of the therapeutic uses of other drugs like MDMA and psilocybin, told me that the change in cannabis scheduling "will make it much easier, as we should not need a special licence" for medical research, but that the Home Office was yet to confirm this.

Is this change in the law a minor concession or are we on the long and winding road towards the full legalisation and regulation of cannabis for recreational use in the UK?

In October, Canada became the second country to legalise cannabis, after Uruguay in 2013, following 17 years of legal medical cannabis. The legalisation of cannabis in ten US states and Washington DC, and its decriminalisation in a further 13 states, sprang from medicinal availability and this was a contributing factor in its normalisation.

In all those US states, laws on possession conflict with but ultimately supersede federal law. In theory, the centralised nature of government in the UK makes this more of a challenge. In practice, for several years now a number of UK police forces have had a

famously lax policy on cannabis, in direct contravention of the letter of the law.

Durham Chief Constable Mike Barton has stated publicly on a number of occasions that his force will no longer pursue search warrants for people growing a small number of cannabis plants for personal consumption. After a two-year pilot, Barton launched a rehabilitation programme called Checkpoint, through which people caught in possession of drugs are funnelled instead of being convicted, effectively the equivalent of a Speed Awareness Course.

North Wales Police and Crime Commissioner Arfon Jones is an outspoken advocate of treating cannabis in the same way we treat alcohol and has also appealed to MPs to consider legalising all drugs. In an amusing twist, presumably unintended by The Conservative Party, commissioners and chief constables are also citing severe budget cuts as a key reason for abandoning cannabis policing and shifting limited resources elsewhere.

In the spirit of peaceful civil disobedience, cannabis users across the country are banding together. UK Cannabis Social Clubs (UKCSC) is a network of over 80 'private membership clubs for adult medical and social use', inspired by similar groups in Spain. These clubs have very visible presences - both online and offline, as well as each being its own registered not-for-profit company - so it's hard to imagine that local police forces aren't aware of their regular meet-ups.

For several years we have been moving in the direction of decriminalisation in the UK, as reflected by shifts in policing but

regardless there is no evidence that current laws put people off using it.

Likewise, a common sticking point is the potency of skunk in the UK. Strains containing high concentrations of THC, its main psychoactive ingredient, alongside critically low or non-existent levels of its sister cannabinoid CBD, have been linked to psychosis and mental health problems. CBD is not psychoactive but is thought to counter some of THC's negative effects. In any case, worries around potency can be addressed in large part through regulation, licensing and clear labelling, alongside appropriate health interventions. Imagine a situation where your only choice of alcohol was vodka. Many people would understandably have a much dimmer view of drinking and drinkers would be harming themselves more than they might like.

Policy as it stands is also underpinned by discrimination owing to the discretion police officers wield when enforcing, or choosing not to enforce, the law. A 2013 study into stop and search policing, conducted by Release and the London School of Economics, found that black people in London caught in possession of cannabis were charged at five times the rate of white people - a shocking disparity that is clearly due to the way drugs are policed, not rates of use. The links between cannabis cultivation, human trafficking and slavery - yes, slavery is not too strong a word - are also shocking, and can only be cut off by legalisation and regulation.

As for money - that age-old motivator of politicians of all stripes - this year Health Poverty Action estimated that a legal

"FOR SEVERAL YEARS WE HAVE BEEN MOVING IN THE DIRECTION OF DECRIMINALISATION IN THE UK"

also in the British public's changing attitude to cannabis. Last month, a survey commissioned by Volteface and the Centre for Medicinal Cannabis indicated that 59% of people in the UK 'strongly support or tend to support' legalisation of cannabis, with 31% opposing. This support was strongest amongst 18 to 24-year-olds (68%), though also surprisingly high amongst over 65s (49%), a demographic historically opposed to reform. A YouGov poll released in May was less favourable, with 43% supporting legalisation and 41% opposing it. In both surveys, around three-quarters backed medical cannabis on prescription.

The most unlikely supporters of full legalisation and regulation of cannabis are also increasingly coming to the fore. Writing in The Telegraph in June, former Tory leader William Hague argued that the party should embrace legalisation because "any war has been comprehensively and irreversibly lost".

The problem is getting the ruling party to stick their heads above the parapet. David Cameron was famously supportive of the regulation of all drugs while a backbencher, but quickly denounced this position once in power. Perhaps more disappointingly, Jeremy Corbyn has been cagey when the subject has been broached, suggesting that he supports the decriminalisation of cannabis but not its legalisation, which is currently party policy for both the Liberal Democrats and the Green Party.

There are many arguments for the legalisation and regulation of cannabis. The damage that a criminal record for possession does to a young person's future - in terms of education, career prospects and the ability to travel, for example - often far outweighs the negative effects of actually using cannabis, and

cannabis market could earn the Treasury between £1bn and £3.5bn a year in tax. Free-market think tank the Institute of Economic Affairs also favours legalisation, estimating £690m in tax revenue and £300m in savings to government. The venture capitalists and investment bankers driving the North American market are no doubt eyeing the UK in anticipation.

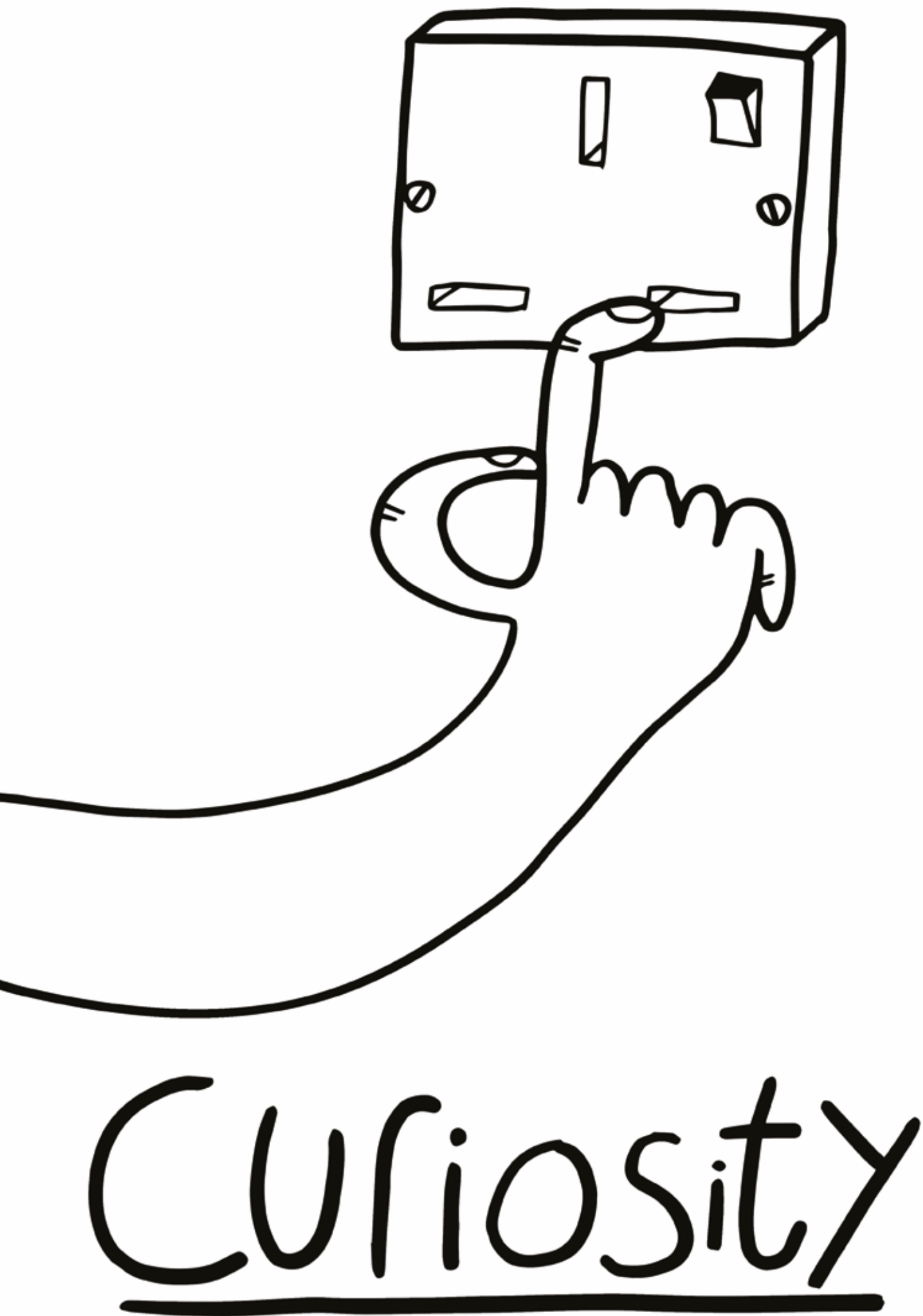
Cannabis will not be legalised under the current administration, despite their absolute desperation to appeal to young voters. But as with all significant social change, it's a gradual process of erosion. In the end, as in Canada, the battle is likely to be won when the moral, economic and health arguments converge, backed up by brave politicians who are willing to say what they actually think. As Prof Nutt told me, "Once people see that cannabis is both useful and safe, then it will be easier to argue for full legalisation. This is what happened in the USA and Canada."

With changes happening apace in the US - the key political power that pushed draconian drug legislation out to the world in the first place - and recreational cannabis use increasingly becoming normalised this side of the pond, maybe we're closer to a turning point than we think.

Sam Walby

Contact your Police & Crime Commissioner –
southyorkshire-pcc.gov.uk

UK Cannabis Social Clubs – ukcsc.co.uk



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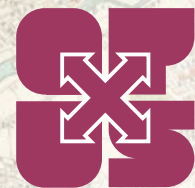
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64 LANTERNS

WWI VIGIL IN CROOKES

At school, I learned about the First World War. It was long ago. The battles had strange names and cost countless lives. It was supposed to end all wars, but spectacularly failed. And, of course, it was fought in black and white.

In Crookes, 11 November 2018 was full of colour. After a grim, wet start, it transformed into a beautifully bright autumn day. Now, at twilight, there is a stunning crescent moon in the south-west and the riot of golds and yellows on the Western Road trees gives way to dusky grey.

We are about to witness a deeply moving event planned by a group of local residents to mark the centenary of the Armistice. The throb of a marching drum comes to our ears and a mass of creamy-yellow lights wavers slowly towards us. Over the next five minutes, a half-mile stage set is constructed. A paper lantern held high on a pole, positioned at each tree along the length of Western Road, lays out an illuminated avenue of amazing serenity and warmth. Suddenly there are hundreds of

Interwoven with poetry readings, someone patiently reads the names of the dead. What grabs at my throat is the names of the streets they lived on. They left from these houses, on School Road, Spring Hill, Loxley View Road. From this peaceful, settled neighbourhood a previous generation threw itself onto barbed wire and machine guns. Some of their relatives are here tonight.

The First World War story I learned at school was about the ruling class sending the working class to fight and die as expendable pawns in their trivial game. The workers refused to be treated so casually again. Employment rights, universal suffrage, healthcare, national parks and social mobility all grew out of that catastrophe. The ones who died, and those who survived, may not have gifted us an end to war, but they sure as hell gave us quality of life.

The evening ends with one man's clear, folk baritone singing the hymn 'Only Remembered', and the crowd tentatively joins

"NEVER AGAIN! NEVER, EVER AGAIN!"

people, quietly following an unrehearsed choreography. As the marching band arrives, many people nod and half-dance, their hearts respectful but their feet unable to resist the rhythm.

400 ex-pupils of Western Road School went to fight in WWI and 64 didn't make it home. There is a lantern tonight for each of them. My daughter goes to that school now. I imagine four children from every class in the school being lost to war and the rest, who survived, bearing the imprint of unimaginable horrors. I shake.

Far from dismissing their deaths as a waste, we've burdened those 64 boys with a huge and daunting purpose. We want them to save our kids from their fate. "Never again! Never, ever again!" a woman calls out. Two other women next to me look at each other and one mutters, "Hmph, dream on." But it's a dream worth fighting for. It's the dream that we're here for tonight.

One of the organisers, Cecilie Browne, describes the event as "non-political, non-military and non-religious, to include everybody". She says, "When we set off from Wesley Hall, the police escort hadn't turned up. We were going to use the pavement but there were so many of us, we just took to the road. Everyone came out of the shops and pubs. It was amazing. It was thrilling."

in. Fittingly, it sounds more like protest than grief. Many of the people here have spent two years fighting to save the memorial trees that we're standing among tonight and it looks like they've won.

Sheffield does a good line in protest. As people disperse, the mood opens up. There are smiles, chuckles of pride and relief, and shouts of, 'Time to go to the pub!' Proof, if you needed it, of the human instinct to gather together and reach for the future.

Andrew Wood



Photo by gc-photography.co.uk



Saturday night in Sheffield city centre



Roma Church group, Firth Park



The Pitsmoor Ladies, Abbeyfield Park, Pitsmoor

SUNDAY BEST

SHEFFIELDERS PHOTOGRAPHED, SUITED AND BOOTED

It's Saturday night in Sheffield and Jonathan and his assistant have set up a studio against the side wall of City Hall. No vehicles and the route is busy with pedestrians, a new thoroughfare knitting the city centre.

Jon's camera should be archaic by now. Why, in a mobile age, should anyone stop? Maybe Jon's a star with his lights, a secret millionaire drawing people into an ark.

Stand right here. We're exploring how people represent themselves through their clothes on special occasions.

And these young women grace a stage. *Brilliant. That's great.* It is.

All of the pictures are a finale in their own way and every one has a more or less raucous drum roll to accompany them.

Sunday Best on Saturday in Abbeyfield Park. Japanese plum blossoming, but also, out of frame, an ambulance screams down Barnsley Road. Every portrait has its inevitably disconnected soundscape.

The thudding of a bass drum at a 50th birthday party for

Jozef. The clattering of chairs being stacked at a working men's club that hosts the Pentecostal church. The security system mechanically repeating its warning: *You-are-being-filmed*. An echo on the stairs and a melee of voices at the food bank collection point.

The exhibition of Jon's portraits at Exchange Place Studios is accompanied by an audio loop that fills in and misplaces the soundscapes of the project. The noises, off stage, that complete the inevitably messy momentary reality of looking your best for an occasion. The long journey from childhood to holding that bag. Wearing that dress. Only the carpet, the flagstones, the light switch or the distant yellow grit containers giving it away.

It's the mundane reinvigorating the exotic, everything caught by a Sunday Best that says: *Yes, I am.*

A portrait? Go on then.

Tim Neal
jonathan-turner.com

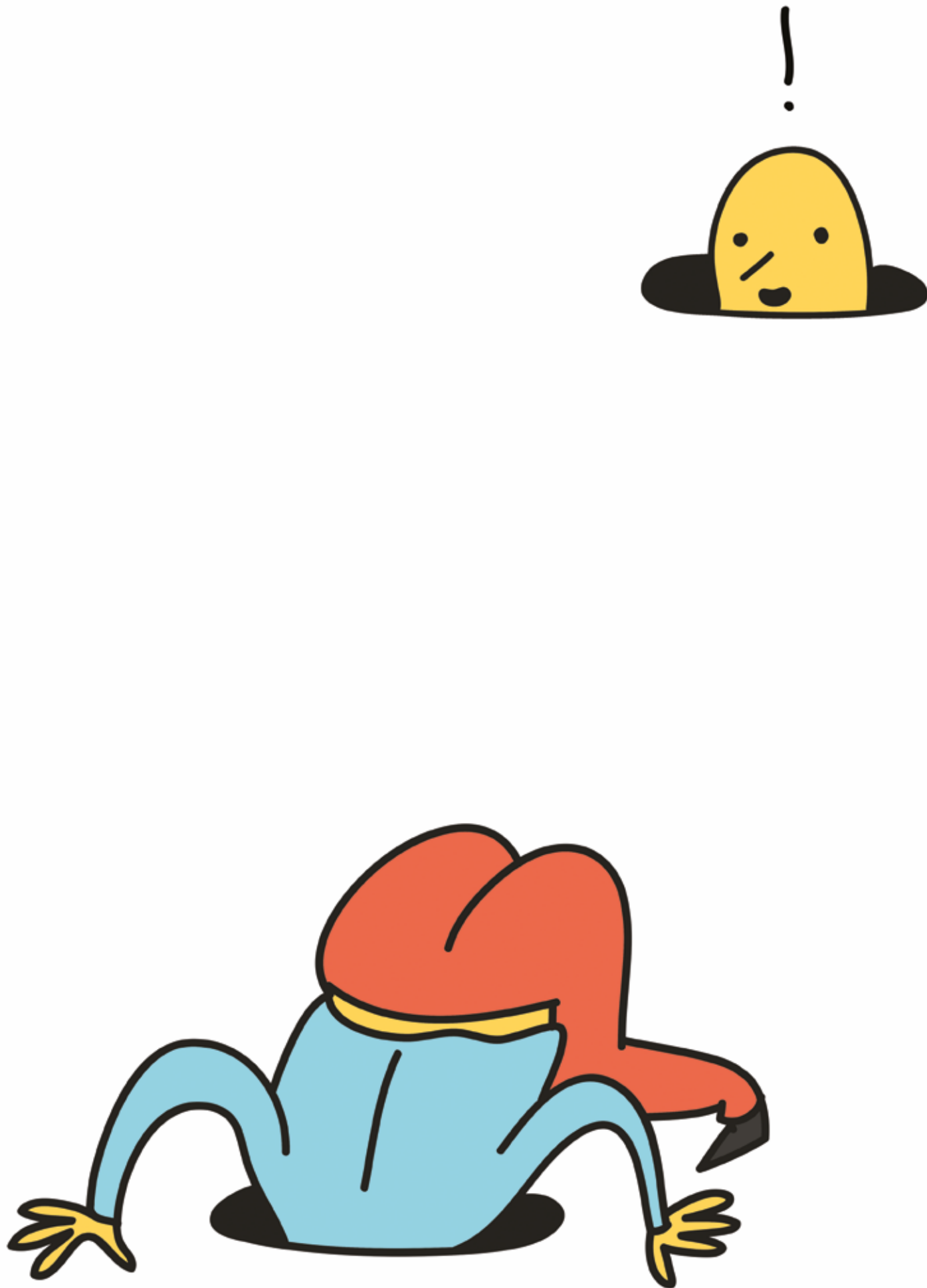


Young Roma, Slovak women, Pitsmoor



Rock Church, Pitsmoor

The Sunday Best exhibition runs at Yorkshire Artspace Exchange Place Studios Gallery until 14 December. Opening times: Mon-Fri 10am-4pm (Thu 11am-4pm), Sat 11am-4pm. More details at artspace.org.uk.



PITCH PERFECT

THE GRASSROOTS OF THE BEAUTIFUL GAME

Wipe away football's veneer of modernity and the game is as it's always been: shackled to an archaic structure and fraught with cultural toxicity.

But there is an immense power to the sport, one that can draw communities together and provide valuable support. In Sheffield, many initiatives are hard at work expanding the availability and applications of grassroots football.

Independent women's club AFC Unity represent a demonstrable commitment to social change. Not content with championing inclusivity within football, the team partners with local foodbanks, encouraging supporters and matchday attendees to donate unwanted food. Current figures stand at over 1,000 kilograms collected across nearly 30 events. "The environment and ethos of positivity, inclusion, feminism and solidarity impacts upon the local community around us," says club co-founder Jane Watkinson, "whether that be by food bank collections or through supporting collective bargaining of trade

now." Donohoe condemns the 'brutal reality' of youth team football and the disposability of young players. "Fans want success, but at what cost?"

Mental health charity Sheffield Flourish acts to ease these modern pressures, their work with Brunsmeer Awareness FC embracing the sport's wellbeing benefits. "We pass each other at the bus stop or see each other at the shop, but it's too rare that we get together with our neighbours and have a laugh," says Jo Eckersley, Deputy Managing Director at Flourish. "Grassroots football has a great effect on communities because it's one of the glues that helps bind them."

In recent months, the Sheffield & Hallamshire County FA have partnered with Flourish to create the Flourish League, a place where adults with experience of mental health problems can play together and a revamp of the Good Mood League. Sam Firth, FA Football Development Officer for Disability, has big plans for the project. "We are hoping, through our work with

"GRASSROOTS FOOTBALL HAS A GREAT EFFECT ON COMMUNITIES"

unions to fight low pay and increasingly poor working conditions."

In Hillsborough, Sheffield FC's Disability Team welcomes players living with a wide range of disabilities. Though the club promises game time for every player and describe themselves as 'about inclusion, not results,' success has nevertheless followed, with coach Peter Donohoe guiding his under-12s to 7-a-side victory earlier this year.

"[We] see the positive role that football and being part of a team can have on the progressive development of kids and young adults," says Donohoe. "All abilities and disabilities can mix and learn from each other [...] I'd like to see this provide some of our younger kids with new skills to hopefully cope better in what for some of them will be an incredibly challenging future in modern society."

Such examples of positive change at a local level mask the unfair social burden placed on grassroots initiatives. The top flight's wild financial success has fundamentally failed to enrich the lower leagues, with the more sinister psychological effects of wealth manifesting in its stead. "The ethos is trickling down [...] affecting clubs development teams and plans," laments Watkinson. "Hopefully a time comes when the profit motive doesn't influence the football landscape the way it is doing

Flourish, that we will gain better exposure for the league and get other organisations involved."

Firth explains the FA is working hard to "increase youth level participation and provide better access to the disabled game." He states a desire at county level to be more proactive on inclusivity. "We are aware of the barriers to the game and will be working with local partners who can support us to help people overcome those barriers."

These are just a small number of the groups across the country promoting football's holistic benefits, to the individual and the community. And while it seems unimaginable that the sport's upper echelons might one day shed their profit motive, it's the local game that proudly upholds football's duty of care as the nation's biggest sport.

Nick Burke

afcunity.org | sheffieldfc.com
sheffieldflourish.co.uk | sheffieldfa.com

FOOD

FESTIVE GIFTS

December is the month for a bit of indulgence and spending time with the important people in your life. It's also a chance to think about what gifts you'd like to give and receive. But sharing presents doesn't have to cost lots of money. Giving something thoughtful to your loved ones counts for a lot.

In this issue, we share food and drink gift ideas for the foodies in your life, including yourself. From stocking filler tips to sharing presents, show the people in your life that you care with one or two of these gourmet treats.

You could make up a hamper of food and drink favour-

cakes for dessert or cheese pairing. For something a bit different, try their stem ginger-packed Ginger Tingle with a Wensleydale. If you want vegan options, get your fill of vegan cheeses, wines and chocolates from The Incredible Nutshell on Chesterfield Road.

If you're stuck for ideas, we'd suggest spreading the joy by buying an experience. Treat that someone special to something they may not buy themselves and then you can share the Christmas cheer, perhaps a Trippets gift voucher for a gin tasting event or an evening at Elm on Gibraltar Street sampling some of their natural wines. Opposite are

"FOOD ALWAYS TASTES BETTER SHARED WITH OTHERS"

ites, including a bottle of Henderson's, Birdhouse Tea and Little Mester cheese, or chocolate boxes from Cocoa Mester, like their festive box of mulled wine chocolates or their Winter Wonders box featuring sticky toffee pudding and sloe gin chocolates.

Food always tastes better shared with others, so we'd recommend arranging a get-together to enjoy a festive feast. You can buy a selection of meats and cheeses from Porter Brook Deli, together with a couple of Tipple Tail fruit

more ideas from some of Sheffield's finest, as well as their answers to the question: What do you want for Christmas?

Ros Ayres
nibblypig.co.uk

FESTIVE MARKETS & FOOD EVENTS

This month there are plenty of opportunities to pick up handmade gifts and speciality food and drink at upcoming markets. There's **Sharrow Vale Market** on 2 December (12-4pm), where you can feast on delights from the likes of Whirlow Hall Farm, Brew Foundation and Nether Edge Pizza. **Peddler Market** at 92 Burton Road is on 7-8 and 14-15 December, with a rotating lineup of street food traders, live music, craft beer and cocktails. **Nether Edge Market** is on 9 December (11-3pm), where there'll be festive music and loads of great local food, drink and gift stalls.

MANCHESTER BEER SHOWCASE

Sat 1 Dec | 2-10pm | 362 South Road

To celebrate their fourth birthday, Walkley Beer Co host a showcase of cask, keg, bottled and canned beers from Manchester's best breweries. Check Facebook for more info.

A CHRISTMAS CAROL - THE IMMERSIVE DINING EXPERIENCE

Sat 1-Sun 16 Dec | 4pm & 7:30pm | Theatre Deli

The Guild of Misrule are teaming up with Theatre Deli to present a rousing rendition of this timeless classic, served over a two-course Christmas feast cooked up by local suppliers. Tickets and more info via Eventbrite.



GIFT IDEAS

TURNER'S BOTTLE SHOP

298 Abbeydale Road, S7 1FL

"We'd recommend our popular three beer bottle gift boxes. Create your own or grab a pre-made box with a selection from local breweries. Alternatively, buy your loved ones some local favourite gins from True North and Robin of Locksley.

"I would love to receive a pack or two of smoked salmon from H. Forman & Son, home of the world-famous London cure smoked Scottish salmon." **David Turner**

BULLION CHOCOLATE

Cutlery Works, 73-101 Neepsend Lane, S3 8AT

"We're doing a three bar gift set in a gold-foiled box for £20, or three minis for £6, at our new cafe at Cutlery Works, which would be a nice present.

"If someone was buying me a gift, I'd love a tour around one of our many local breweries. We're launching chocolate tours in the New Year too. Come and find out how we make chocolate, from bean to bar." **Max Scotford**

TREEHOUSE BOARD GAME CAFE

41 Boston Street, S2 4QF

"Fungi is a gorgeous card game for two players. It's about collecting mushrooms in a forest then cooking them up to eat. The art is beautiful and the theme gives it a lovely cosy feel to play inside on a chilly day. It's currently available to buy in our shop.

"A gift we'd like to receive...our fab local supplier Tower of Bagel now offers bagel making classes at Regather. We'd love to go along to discover the tricks of the trade from the one and only Jonny Bagels." **Ruth Haigh**

UPSHOT ESPRESSO

355 Glossop Road, S10 2HP

"Our Christmas pick this year is the Travel Tumbler. 2018 has been a big year for an uptake on reusable coffee cups and we genuinely haven't come across any as stylish or practical as this. They look reyt snazzy.

"If I'm on the receiving end of gifting then you can't go wrong with a David Mellor rosewood kitchen knife. I'm slowly building up a full set." **Sam Binstead**

LOCKSLEY GIN

[instagram.com/locksleydistilling](https://www.instagram.com/locksleydistilling)

"For a lovely Christmas gift for someone who deserves something extra special, we recommend a bottle of our Morocello. Similar in style to a limoncello, we use organic Moro blood oranges from Sicily to get a gorgeous, fresh citrus blast.

"As far as gifts we'd like to receive, we're huge fans of Bullion Chocolate. We also like specialist ingredients that remind us of places we've been to." **Cynthia King**

JUST PRESERVES

twitter.com/justpreserves

"We'd recommend our Christmas triple gift pack. It contains three small jars of Sheffield-made preserves: Christmas Chutney (Spiced Apricot & Date, perfect with your cheese board), Cranberry & Pear Chutney, and 'Bucks Fizz' Marmalade for a little luxury.

"I would like anything from one of the fantastic Sheffield food and drink producers that we are lucky to have. If I had to choose one, it would be a nice chunk of honeycomb from Sheffield Honey - a real treat." **Matt Hulley**

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EVENT



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CHRIS, ONLINE REVIEW 2018

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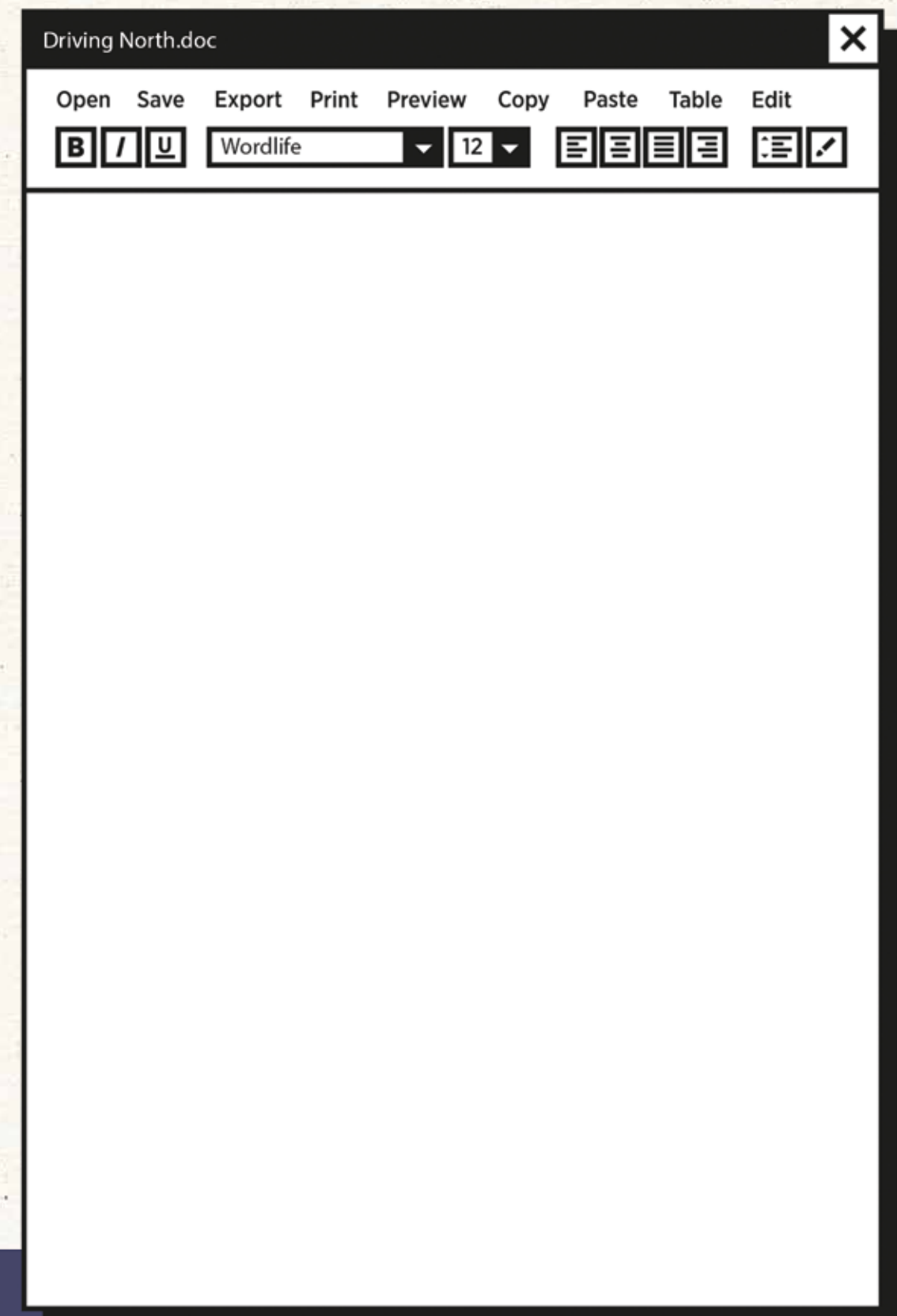
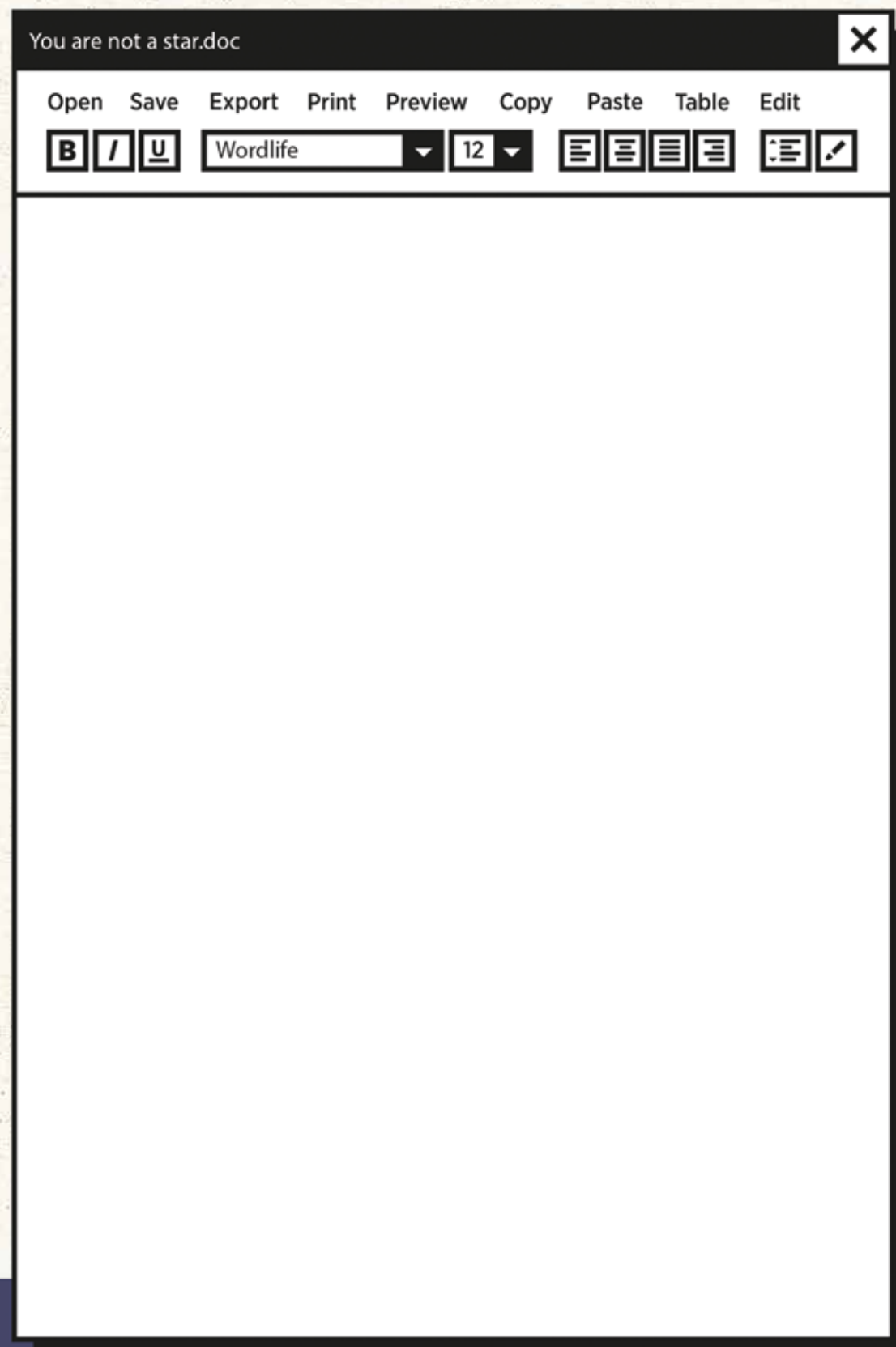
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'You are not a star' by Joe Kriss
'Driving North' by Genevieve Carver

AR & app development by Megaverse

Supported by Arts Council England



More AR poems to come in February and March 2019.





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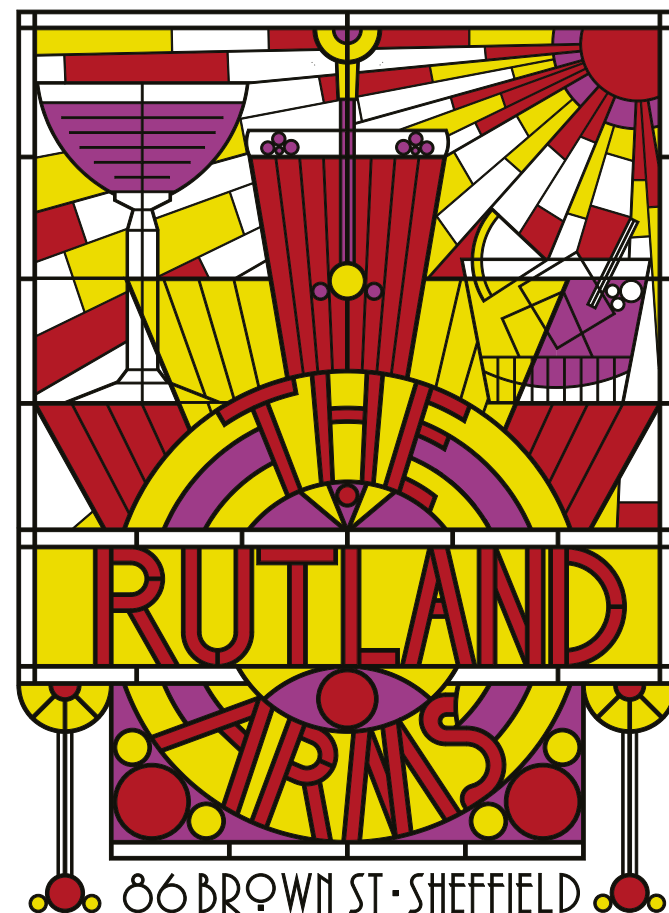
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December 2018

6th December

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December Opening Times

Christmas Eve
12-7pm (food 12-6)

Christmas Day
Closed

Boxing Day
12-7pm (cold food only)
27th - 29th December
12-12pm (food 12-3, 6-9)

30th December

12-11pm (food 12-6)

New Year's Eve

12-12pm (food 12-6)

New Year's Day

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SAD FACTS

BRAIN NEWS FOR CRENELLATED MINDS



HE'S DONE IT AGAIN

It's 2:05pm and I'm wandering the Tate Modern looking for a sharpener I left here when I came in earlier to use the toilet. I have a Year Pass, so the toilets are open to me all year long, a private haven. The sharpener is nowhere to be seen, presumably sucked up into a sack of dust by an over-zealous cleaner.

It's 2:25pm and a huge explosion has ruptured the western side of the second floor gallery. People are screaming.

2:27pm. An older gentleman, covering his head and shoulders with his jacket to evade falling debris, is shouting, "This'll probably be a Banksy." A few people stop to take in the announcement. Fewer still turn and run back to photograph the blaze.

2:31pm. News of the theory has spread. People are shouting "It's Banksy," and, "He's done it again!" while tackling the second floor staircase.

2:36pm. The smoke is suffocating. People are still shouting but it's much quieter. One woman breathing through her scarf is trying to take some of the fire home with her for resale.

2:42pm. There are many people on the floor, unmoving.

2:45pm. He's done it again.

EPIPHANY

Recently I was struck by a vast epiphany that blew open my nog and lay open my mind to permit the entire panoply of colour that makes up life's rich tapestry. I realised for the first time that we are all living things made up of the same fundamental component: energy. We all breathe, love and die in unison and all our petty squabbles are merely distractions from the miracle of our own existence.

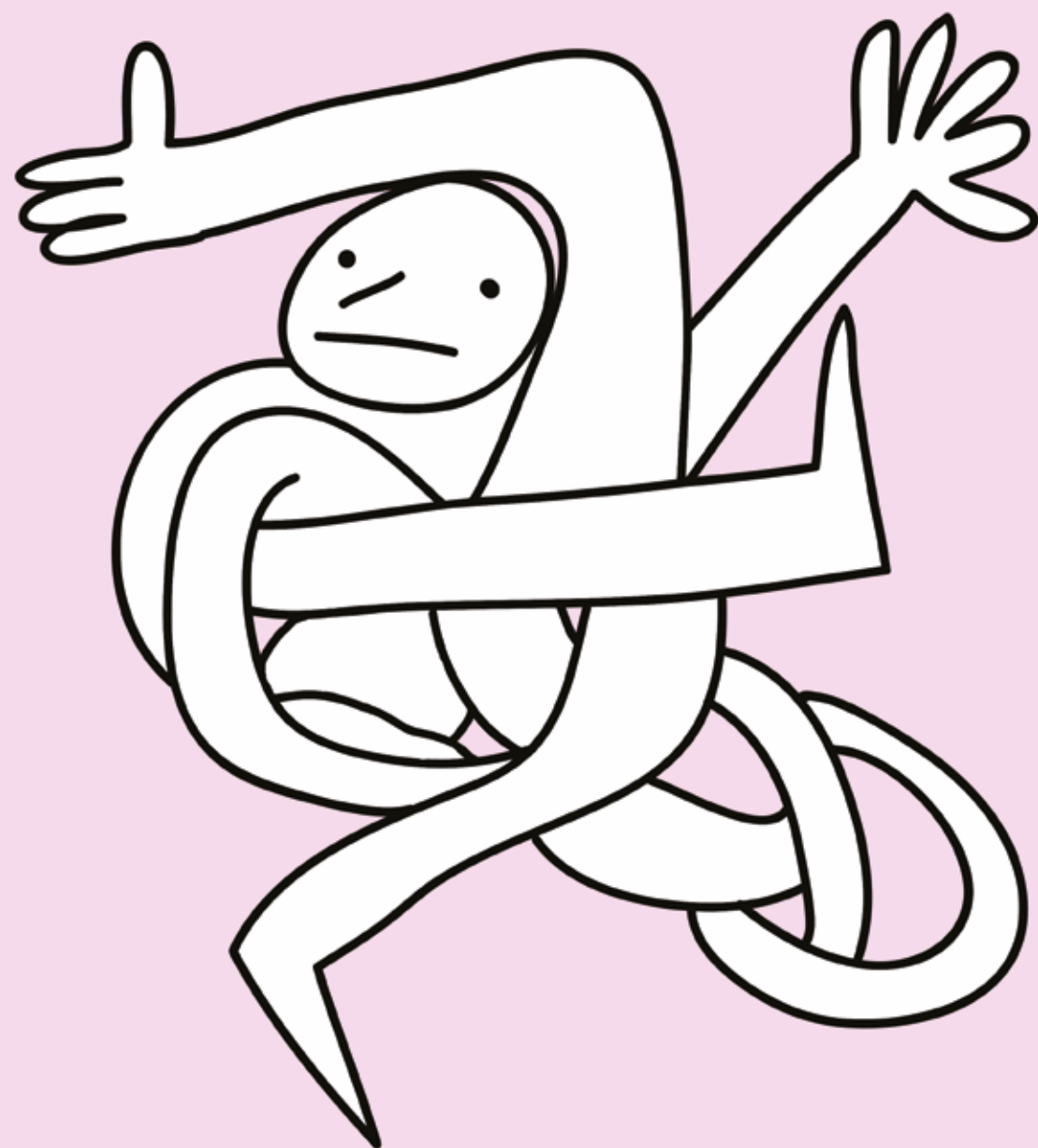
Unfortunately, this moment of clarity came in the middle of my mate Gareth's stag do, as I commando-rolled over a knackered bit of log at The Skirmish Zone paintball arena just outside Rotherham.

It was a real conundrum. I was appalled by the simulated warfare but didn't want to let down Gaz, who was both nervous about getting married and reliving his dream of a military career for the first time since getting dismissed from the Territorial Army for throwing a fidget spinner at his commanding officer.

Reluctantly, I decided I'd need to put this conceptual paradigm shift on hold until after the stag do weekend was complete, maybe until after the ceremony. Kneeling in the paint-smear woodchips, I pushed my fingers into my brow, sunk these new ideas deep into my psyche and promptly forgot about them indefinitely.

SEAN MORLEY (@SEANMORL)

it's easier than it looks



IMPROV

SHEFFIELD'S SECRET FUNNY BONE

Any confusion about what improvised comedy is can usually be remedied by asking, 'Have you seen **Whose Line Is It Anyway?**' Responses range from semi-orgasmic glee to a look of pure horror that anyone would actually want to attend a comedy event that is made up on the spot.

For the less improv savvy, an improvised comedy show is based exclusively on audience suggestions, usually by writing things down or shouts from the crowd when prompted. It's a different show every time and it comes in various styles: short-form sketches and songs from lots of suggestions; a single or series of long-form sketches, usually based on one suggestion; themed sketches, like the improvised novel 'Austentatious' and the improvised murder investigation 'CSI Improv'; and musicals, the most popular example of which is undoubtedly The Show-stoppers group. Sheffield has a bunch of great improv hidden away in the wings, desperately trying to break the glass ceiling of the comedy circuit.

Visiting troupes - Little Chicago Comedy run a new monthly show at Hagglers Corner. Their regular house team Stürke perform alongside a different visiting troupe each month.

Workshops and classes - The Cellar Theatre at DINA and A Mind Apart run regular events for beginners and those wanting to start their own troupes.

It's a strange thing to admit, but I think I owe some of the best years of my life to improv. When I first came to Sheffield as a student I was incredibly shy, but once I started to perform my confidence grew rapidly. There's something about being on a stage in front of an audience with absolutely no idea of what you are going to say that makes you realise you can handle most situations.

Improv is a collective outlet that has community at its heart. It's based on openness, honesty, acceptance and a willingness to let go of fear. It has a positive effect on mental health,

"I OWE SOME OF THE BEST YEARS OF MY LIFE TO IMPROV"

I got my first taste of improv comedy in Sheffield around ten years ago, when I joined the troupe known as The Antics. We were, as one kind Edinburgh Festival reviewer put it, "a bunch of scruffy looking wannabe comedians" from Sheffield Hallam University and the only other troupe in Sheffield, The Shrimps, hailed from the university that shall not be named. A decade later, those scruffy comedians have had a haircut, learnt to tell a proper joke, performed across the UK and watched the local improv comedy scene develop dramatically. There are now ten or more troupes in Sheffield, much more than your average outside the US, making this city the (admittedly self-proclaimed) improv capital of the North. With plenty of ways to watch or get involved, if you're interested in improvised comedy then here are some great places to start.

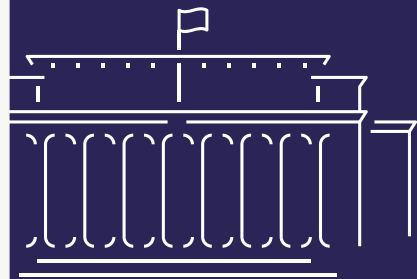
Improv jams - The Sheffield Improv Jam and The Hillsborough Improv Jam run monthly events. Anyone can put their name in the hat and give improv a go in a friendly, welcoming environment.

Troupe shows - All troupes put on their own shows in one form or another. Some regular nights include The Antics at The Dorothy Pax and The Montgomery Theatre, The Shrimps and The Shrimettes at The Raynor Lounge, and Kaboodle Improv Comedy at various venues.

teaches new skills and brings people together in ways other forms of comedy can't. It's the fearless twin of stand-up, the slightly awkward cousin of spoken word, the drunk uncle of theatre. It has found a permanent home in Sheffield and it's time it was embraced in the only way Sheffield knows how - with pride.

Jonny Syer

amindapart.org.uk | cellartheatre.co.uk
Facebook: [SheffieldImprovJam](#) | [TheAntics](#) | [TheShrimps](#)
[KIComedyUK](#) | [LittleChicagoComedy](#)



Sheffield City Hall

Live Music | Comedy | Entertainment
December 2018

Saturday 1st December | 7.30pm

The Sensational 60s Experience

Sunday 2nd December | 7.30pm

The Chicago Blues Brothers: Motown Mission

Sunday 2nd December | 5.00pm

Carl Hutchinson

Monday 3rd December | 7.30pm

The Overtones

Tuesday 4th December | 7.30pm

Love Actually In Concert
With a Live Orchestra

Thursday 6th December | 7.30pm

The Magic of Motown

Friday 6th December | 2.30pm

Christmas Memories

Friday 7th December | 1.30pm & 7.30pm

The Snowman

Saturday 8th December | 7.30pm

Kate Rusby

Sunday 9th December | 3.00pm

Christmas at the Movies

Monday 10th December | 8.00pm

Kevin Bridges:
The Brand New Tour

Tuesday 11th December | 7.30pm

Deacon Blue

Wednesday 12th December | 7.30pm

The Bootleg Beatles

Friday 14th December | 7.30pm

The Australian Pink Floyd Show: Time

Saturday 15th December | 3.00pm & 7.00pm

City Hall Christmas Concert:
Black Dyke Band and
Sheffield Philharmonic Chorus

Saturday 15th December | 9.00pm

Burly Q Sheffield presents
The Gin House Burlesque Ball

Thursday 20th December | 8.00pm

Roy Wood's
Rock N Roll Christmas

27th December – 6th January

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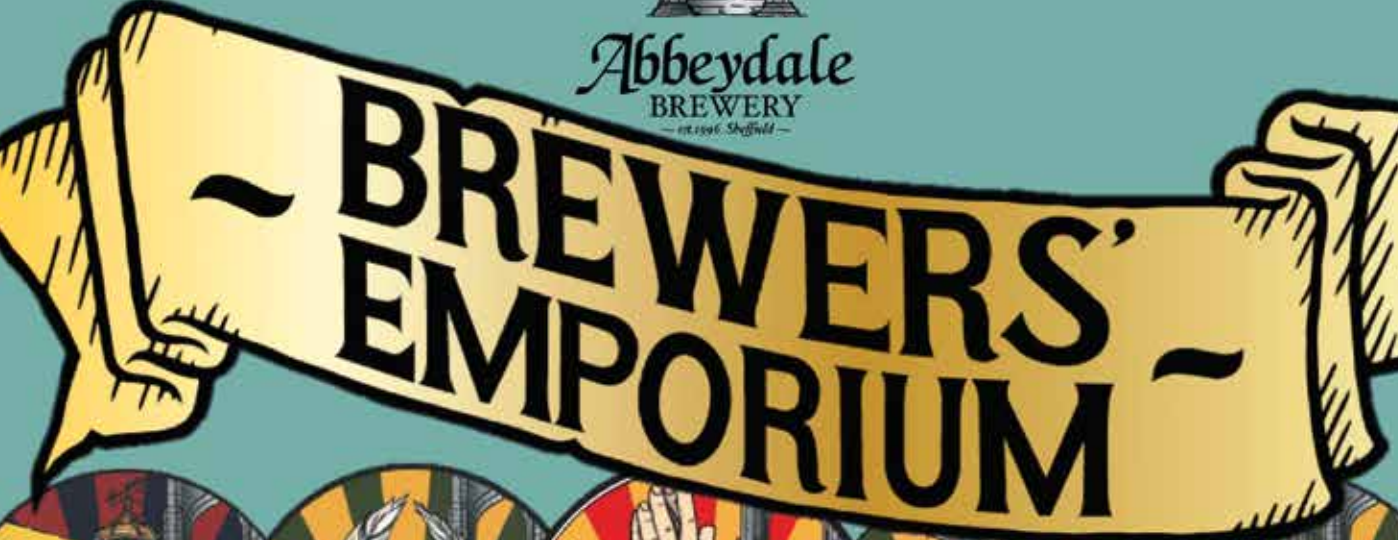
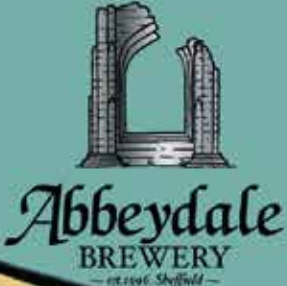
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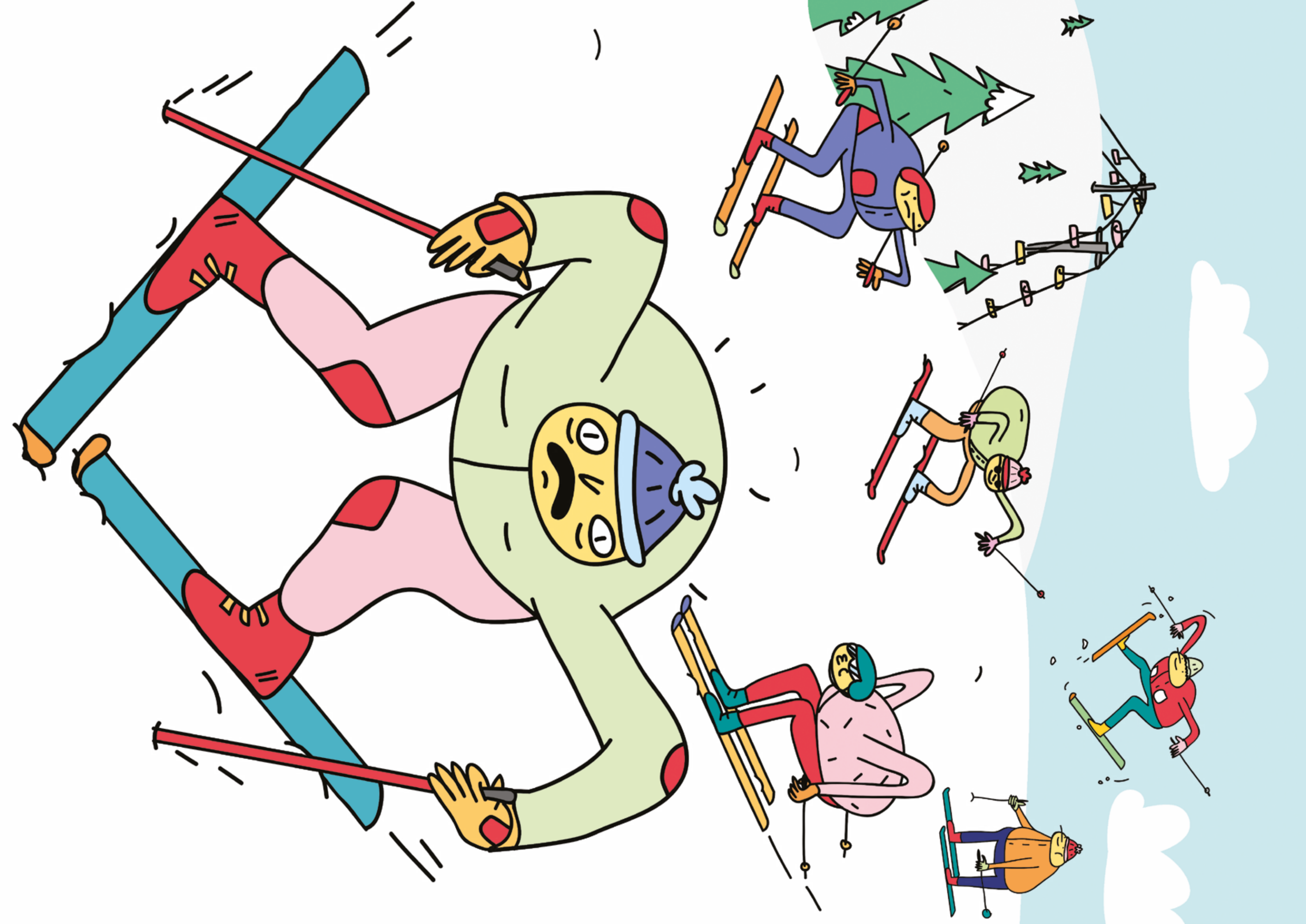


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Friday Evenings Sip and Create
Our 'Sip and...' sessions have been so popular that we have added more! Join us for these friendly sociable creative evenings led by professional tutors. Bring your own wine, we provide the glasses!

For more about the Art House classes,
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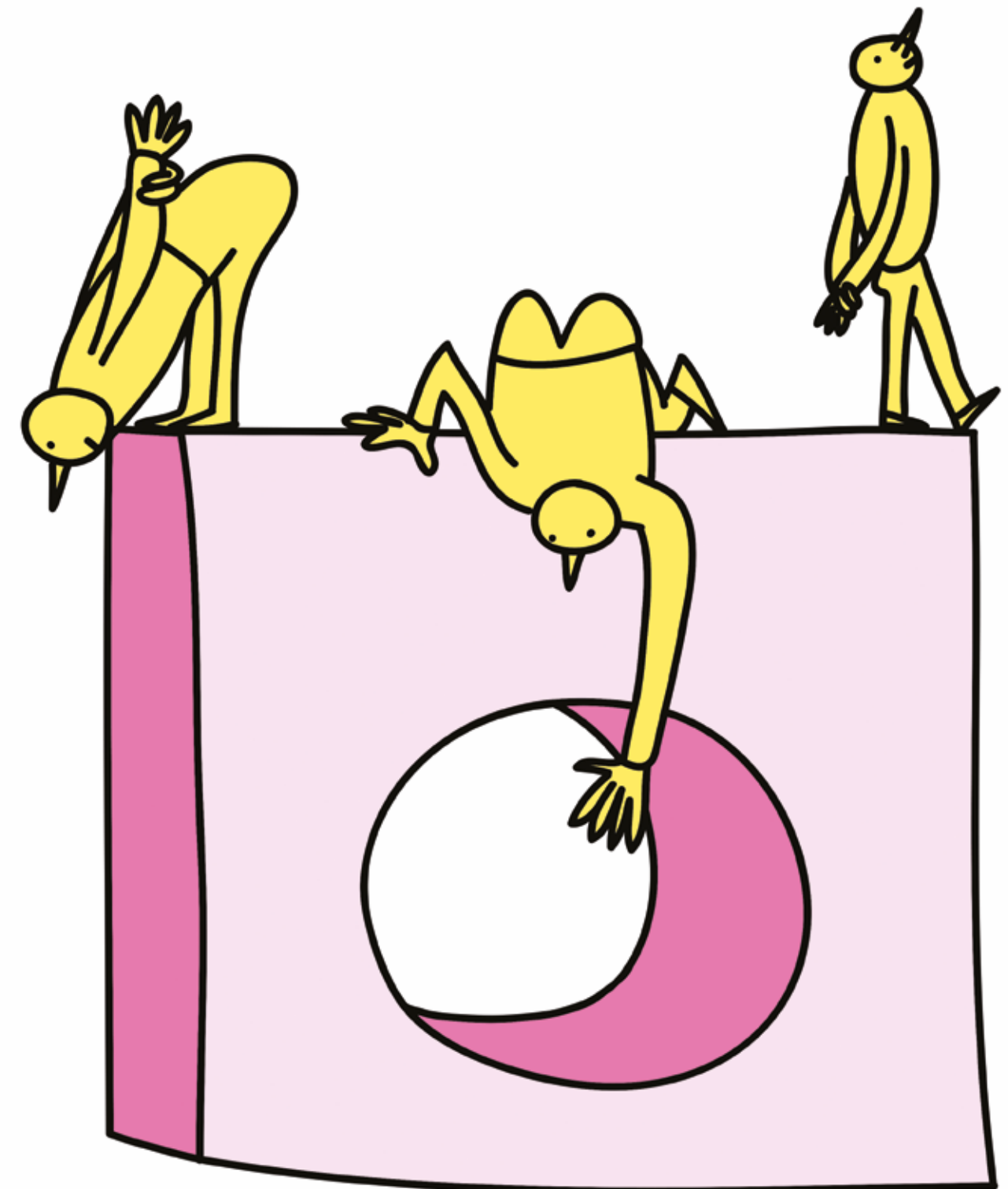
Cupola's infamous sale is back! This is an opportunity for artists to sell off older, not quite perfect or experimental work at bargain prices and for art lovers to enjoy a rummage through approximately 3000 items and uncover a hidden treasure!

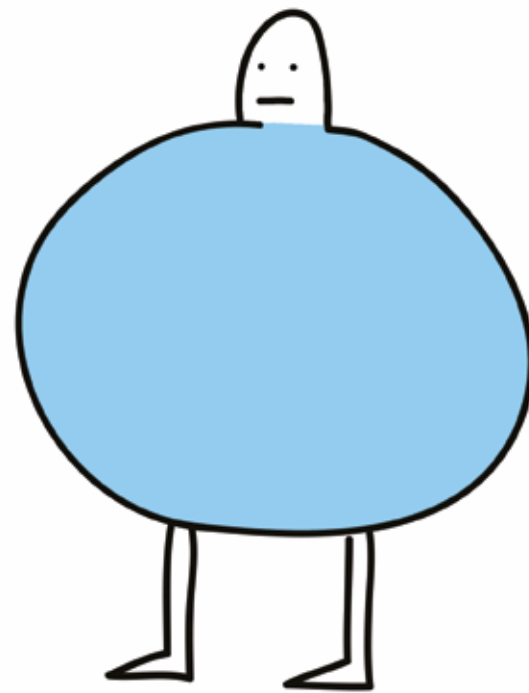
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Mummy,
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Presents
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NEIL CARRIBINE

THE WEIRDNESS WITHIN US ALL

The art world can seem a dour place. Certainly over the years seriousness and grandeur have been favoured by the establishment over their more humble counterparts, just as tragedy has triumphed over comedy in the theatre.

An artist like Neil Carribine reminds us that once upon a time the farcical was commended, rather than being synonymous with the frivolous, and with the rise of the internet and the democratic platform of social media, the genre is ready to reclaim its crown.

Your work is often really quite comedic. Is this something you set out to create or is it just the way you naturally translate ideas into art?

I never try to make my work funny. It always ends up doing the opposite if I do that. It ends up happening by accident. My work is inspired by my recent experiences and interactions with people. When these moments happen, I capture them in

as I'm drawing the character and other times I'll respond to a word with an image. I love word play and how words sound. I keep a list of words that capture my imagination in my sketchbook. At the moment I really like the words 'chunky', 'idiot' and 'super-duper'.

I try not to overthink what a word means. I'll daydream and imagine silly situations where these words can be used and sometimes that results in a sketch or illustration. Normally it's the first thing that pops into my head, which helps to keep everything loose, simple and punchy. If it doesn't make me laugh then it doesn't make the cut.

Do you ever worry that you won't be taken seriously because of your approach?

I think the question that I've always asked myself is, do I have to be serious to be taken seriously? In the past, I tried to make things that I thought people would like. It didn't work and I wasn't enjoying what I was producing.

"WHAT IS LIFE WHEN YOU CAN'T HAVE A LAUGH?"

my sketchbook and as I expand my thoughts and ideas, they become more exaggerated. Long limbs, silly facial expressions, crazy eyes - these small details bring the humour to life. Everything that I produce is a reflection of me. I love to make people laugh and I hope that shows in my work.

The relatability of many of your pieces, as well as the sketch-like quality of your style, is something audiences have come to really appreciate recently through internet culture. Do you see parallels between your work and the rise of memes?

The rise of social media and internet culture has been an important factor that has influenced the way that I communicate with my audiences. Internet memes are funny and ridicule human behaviour and my work often sets out to do the same.

Memes are also about sharing, communicating and engaging with an online community. At markets I've noticed people calling over their friends to show them a print that I have made. They say things like, 'Haha, that's so Michael! He's so ugly and alone.' Their reactions are like tagging a friend, but in real life.

A lot of your work features text in some form or another. Does the caption inspire the visuals or vice versa?

It varies. Sometimes I'll come up with a sentence or a word

Since then all of my work is true to my experience of the world around me. Humour is an important factor of my work, and some people get it and others don't. I'm being more honest with my work and it's proving a success. What is life when you can't have a laugh?

What's next for you?

Well, for now it's the Christmas season, so you will see me bringing festive cheer at markets and pop-ups across Sheffield. In the New Year, I will release a new body of work, including a series of screen prints and animations. Watch this space.

Liam Casey

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MUSIC

SHEFFIELD MODERN: THE MAKING OF 'IN C'

Claire Thornley and Stewart Campbell discuss how they designed and realised the groundbreaking performance of Terry Riley's 'In C' that opened the inaugural Sheffield Modern Festival this October.

[Claire Thornley] The idea for 'Sheffield Modern: In C' was sparked early in 2018 while Stewart and I were having a brew and I was talking through our plans to hold a festival that celebrated Sheffield's post-war architecture.

The Arts Tower is a true modernist icon. Its defining feature is of course its paternoster lift, one of only two operating lifts of its kind in the UK and the tallest in Europe with continuously moving open carriages. We had wanted to include the Arts Tower in our festival somehow, but without Stewart's input we would never have dreamed up the idea of a concert.

[Stewart Campbell] Musically, it was important to me to incorporate the lift into the actual performance. Doing an Arts

every floor and it created interesting opportunities for sporadic musical dialogue between instruments in different compartments.

Instrumentation was a challenge. Larger instruments physically didn't fit in compartments and even moderate-sized ones wouldn't be safe for musicians to play, embark and disembark. Restricting the performance to smaller instruments would have created a pretty thin texture and wouldn't exploit the possibilities of the sound world 'In C' has the potential to produce.

It was decided to have multiple orchestras to counter this, a static one on the floor with bigger instruments, including the famous repeating octave Cs upon which the performance hinges, and a rotating one in compartments. Once I firmed up the concept, I approached Platform 4 to deliver the performance and recruit participants. They're an amazing quartet of musicians I've worked with before, with an eye for interesting projects. Fortunately, they didn't think it was too crazy and

"THE ARTS TOWER IS A TRUE MODERNIST ICON"

Tower concert without referencing the lift didn't quite seem right. Whilst weighing up a few options, each created specific physical challenges. How do musicians see and hear each other to keep a musical performance together? What's the role of the audience? Where and how do they engage?

I fixated on doing Terry Riley's 'In C' fairly quickly. The piece was attractive because it could be played by any instrument, meaning lots of different people could take part. 'In C' is made up of 53 musical fragments. Players move through these in turn, repeating them as many times as they like. Critically, the work allows for musicians to play different fragments simultaneously, which meant a musician in one compartment could legitimately be expected to play different musical material to others in adjacent ones. This meant a cohesive performance became possible because musicians didn't have to be in the same place at the same time, within reason.

Before sharing the concept with anyone, I visited the Arts Tower once a week for about a month, jumped on the lift, did the loop and listened to various recordings on my headphones to get a sense of what it could feel like. There were lots of ways to make it happen, but I liked the idea of audiences being in one place, with sights, sounds and personalities moving around them. The experience would be different for every person on

agreed to be involved.

[Claire] The paternoster lift is both incredibly rare and incredibly delicate, and the University goes to great lengths to keep it in working order, so understandably the number of health and safety challenges were significant. But the Estates and Facilities Management staff at the University were amazingly helpful and worked alongside us to ensure everything ran smoothly. Without their support the concert wouldn't have been possible. It was such a privilege to work with this beautiful building and it was the best launch event for Sheffield Modern we could have wished for. I'm not sure we'll ever top it.

Stewart Campbell is former Director of Concerts at the University of Sheffield and is now a freelance artistic director and creative industries consultant.

Claire Thornley is a Director of Eleven Design, Our Favourite Places and Sheffield Modern.

LIVE REVIEWS



BAXTER DURY

6 November
Plug

Baxter Dury is a man who does things his own way. From the very start there is little time to breathe as the opening tracks are segued together without chatter. It's a brilliant way to warm the gig up. Dury clearly has a lot of songs to get through and with good reason, given he's released two fine albums in the last year. Despite the stream of music there is still plenty of time for theatrics. There is something very naughty about Dury.

That mischievous element is never far away from his performance, as he offers the crowd a repertoire of wry expressions infused with care-free body-popping skills. At one point he sits in front of his keyboard to drink a beer and inspect the crowd. Unbeknown to him his beer froths over, covering his precious vintage keyboard. He shouts for 'Keith!' to come out and a middle-aged guy enters the stage, towel in hand. The calls for Keith to return afterwards are met by a dry Dury response of: "Keith was a moment ago. This is a different moment." With that he has us in the palm of his hand.

Dury delivers an enjoyable and comprehensive set of recent work with some tracks very much enhanced by a live crowd, especially the riotous 'Letter Bomb'. This is one of many high points in the evening as it crashes into the audience with the kind of energy you'd have found at a punk gig in 1979. Other vintage moments include 'Oi', 'Miami', 'Porcelain' and 'August', with Dury backed by a superb five-piece band.

'Cocaine Man' tops everything off nicely, with the crowd totally in the grasp of Dury, who has toyed with them like a cat with a mouse. We are powerless to his charm and his music.

Andy Tattersall



GOGO PENGUIN

6 November
Leadmill

We've all got that one friend who has the best taste in music. When they tell you to go to a gig, you go. That's how I ended up seeing GoGo Penguin at The Leadmill. I'll admit that I judged them on their ridiculous name, yet a quick listen confirmed they were ridiculously talented too.

Besides, Andriana Triana was the support. I first encountered this soulful songstress at Croatia's Soundwave festival in 2010 and she made a lasting impression. You may have heard her husky vocals on a handful of Bonobo tracks or on Flying Lotus' 'Tea Leaf Dancers'. Tonight she gave a whistle-stop tour of her solo material, from the gentle and melodious 'Lost Where I Belong' to latest single and feminist belter 'Woman'. Joined by just a guitarist, except when accompanying herself on bass for 'Freedom', her powerful performance, bright orange outfit and sunny demeanour warmed the room.

The stage was bathed in smoky, jazz club-like spotlights as the piano, double bass and drum kit came to life for GoGo Penguin. Opening with the melancholy piano and minimal double bass of 'Prayer', the band went straight into the more energised drumming and erratic piano of 'Raven', the crowd cheering in recognition of tracks from their latest album, **A Humdrum Star**.

With the band working through four studio albums and every emotion, at one moment I was soothed by the beautiful, flowing piano of 'Ocean in a Drop', the next I was anticipating the dramatic climax and horror film intensity of the double bass in 'Murmuration'. The band left best-known track 'Hopopono' for last, covering both ends of the spectrum.

This gig reinforced two things: always listen to that music mate's gig tips, and never judge a band by its name.

Phoebe Seymour

LIVE PICKS

In the eighties, London's club and sauna owners actively encouraged the breakup of the bigger gay rights movement with the rationale that unhappy gay men would be more likely to drown their sorrows in these establishments. Things haven't gotten much better since, with most venues aimed at LGBT people oozing a queasy blend of cynicism and commercialism.

Fortunately in recent years, grassroots parties like Chapter 10 in London, Kiss Me Again in Manchester and Club Rush in Sheffield have offered dazzling alternatives for the discerning queer clubber, often at a fraction of the price. The music is infinitely more imaginative, without the status-obsessed culture that blights a mainstream scene driven by the so-called 'pink pound'. Club Rush, which is taking a temporary hiatus, packs out every night, surely a demonstration of the desire across the community for nightlife that reflects the values of its members. Come back soon.

CARA DILLON

Thu 6 Dec | Firth Hall | £24.20

Joined by a full band, Irish folk queen Cara Dillon presents **Upon A Winter's Night**, her acclaimed Christmas album from 2016. Whether written recently or passed down the centuries, her songs have a beguiling quality enhanced by luxurious production values.

CLUB RUSH

Fri 7 Dec | Audacious Art Experiment | £5

A chance to enjoy a final fling with the Club Rush crew before they take a brief sojourn. Joining the usual residents will be queer collective Love Muscle from Leeds, one of the brightest points of light in the LGBT North. It's farewell, not goodbye.

BISON

Fri 7 Dec | Yellow Arch | £9.77

Sheffield's very own Bison are bowing out after 14 years of ska-rock raucousness and wry lyrical invention. They've assembled a circle of friends for the send-off, including funk from I Set The Sea On Fire and the infamous absurdity of Captain Hotknives, as well as new singer-songwriter JONO.

MUSIC IN THE ROUND

Tue 11 Dec | Upper Chapel | £20
(£14 concessions, £5 under 35s)

Ensemble 360 round off 2018 with a trio of piano quartets from late Romantic composers. There's a 'Piano Quartet in A' from both Brahms and the lesser-known Czech Josef Suk, plus the romantic swell of Mahler's 'Piano Quartet in A minor', best known recently from **Shutter Island**.

MANGO JUICE PRESENTS QUEER PROM

Fri 14 Dec | DINA | £5.10

A collaboration between Mango Disco and Fruit n Juice, this

seductive soiree is raising money for Lesbian Asylum Support Sheffield, as well as next year's Pride. Expect everything from house, funk and disco to hip-hop, R&B and ballroom from the Sourdough crew, as well as dressing up boxes and burlesque spectaculars.

KORNÉL KOVÁCS B2B DJ HAUS

Fri 14 Dec | Night Kitchen | £11.10

Decibel's debut dish served up at the Night Kitchen brings together Studio Barnhus boss Kornél Kovács and Rinse FM resident DJ Haus for an all-night cookout. It's in support of the latter's new compilation, **DJ Haus Enters The Unknown Vol. 2**, just released on his Unknown To The Unknown imprint.

SHEFFIELD TECHNO INSTITUTE 8TH BIRTHDAY

Sat 15 Dec | Southbank Warehouse | £11.10

Never ones to avoid a knees-up, the STI crew have found a kindred spirit in Glasgow party-starter Nightwave, whose rough and ready mixing is just as likely to incorporate break-beat hardcore as it is black t-shirt techno. Further guests to be confirmed for the first STI bash in a while.

A WINTER UNION

Sun 16 Dec | Greystones | £15.40

An ensemble cast present an exquisite selection box of folky Christmas classics, lead by singer Jade Rhiannon and fiddle player Katriona Gilmore. They're joined by Jamie Roberts and Ben Savage on guitar and Hannah Sanders on autoharp.

THE QUIREBOYS

Sat 22 Dec | Corporation | £19.50

The veteran hair metal outfit show off their eleventh album, **White Trash Blues**, a collection of covers including takes on Chuck Berry, Muddy Waters and John Lee Hooker. Classic headbanger 'Hey You' is bound to feature too.

GEMMA GRAY

Sat 22 Dec | Gardeners Rest | Free

Gemma Gray hails from Sheffield but her sound is firmly rooted in the deep south - of America, that is. Her fingerpicking guitar style is shown to full effect on first single 'My Joshua Tree', and it's a melancholy sound perfectly suited to the intimate surroundings of the city's first community-owned pub.

GROUNDWORK

Mon 31 Dec | Shakespeares | Free

An easy afternoon with the ever-innovative Groundwork crew, followed by a full club throw-down as the clock nears midnight. As suggested in Headsup this month Groundwork don't go for big headliners, but regulars treat Oliver Heaviside like one, with his fast blend of take-no-prisoners techno.

HOSTED BY SAM GREGORY

RECORD REVIEWS



OH PAPA

Papa Les

From upbeat, groovy tunes to laid-back melodies, the new **Papa Les** EP by Sheffield indie-Americana band Oh Papa covers a range of moods within the span of six songs. Opening track 'Daft' confidently establishes a metallic but smooth guitar-based sound that the band explore in more depth than they did on their last EP, 2016's **Dobra**.

It's a shame that Oh Papa play it safe throughout the following tracks. Their range only covers mood and tone, and musically they don't submerge themselves in the depths that their obvious talent would allow them to.

The clear influence here is Mac DeMarco, whose lacklustre ghost - stripped of its jazz sensibilities but with its hipster levels amped up - haunts Papa Les, not letting its vague ballads touch on anything profound or memorable. In the end, it turns the EP into a glass of lemonade on a spring afternoon that's still not hot enough to make cold lemonade an absolute necessity.

Despite its meekness, Papa Les is a pleasant listen overall, containing enough musical nuance and nice arrangement work to mask its unreached potential. The solid production and the structural integrity of the songs makes Oh Papa a band to look out for, and one that will no doubt grow and mature in the coming years. Papa Les is not memorable because of its music, but because of its performers.

Máté Mohos



VAN MORRISON

The Prophet Speaks

It's easy to find an extraordinarily long list of artists who have named Van Morrison as an influence: U2, Joan Armatrading, Elton John, Nick Cave and Sinéad O'Connor, to name just a few. In sharing his influences through this latest album, Van Morrison has yet again successfully filled the role of an inspirational teacher to listeners and renowned musicians, both established and up-and-coming.

This December, the 73-year-old knight of the realm will release his fortieth studio LP and his fourth in just over a year. With particular credit to multi-instrumentalist Joey DeFrancesco, who worked closely with Morrison, the pair have compiled a selection of wholesome, unadulterated wintery love songs. **The Prophet Speaks** evokes cosy late-night dances in a warmly-lit speakeasy.

The majority of songs featured on Morrison's latest albums have been covers of his favourite artists, including John Lee Hooker, Sam Cooke and Solomon Burke, and it's a privilege to be shown Morrison's own influences and how he adapts their material with his distinctive voice and creative compositions.

Nevertheless, the standout tracks are undoubtedly some of those written by the man himself: 'Got To Go Where The Love Is', 'Ain't Gonna Moan No More' and 'Spirit Will Provide'. If you're looking for more of Morrison, perhaps he'll be back for yet another album in the near future. I've no doubt that the prophet will speak again.

Jennifer Martino

JAZZ AT THE LESCAR HAS BEEN NAMED PROMOTER OF THE YEAR AT THE PARLIAMENTARY JAZZ AWARDS. THE AWARDS ACCEPT NOMINATIONS FROM MEMBERS OF THE PUBLIC, WITH WINNERS CHOSEN BY MPS FROM THE ALL PARTY PARLIAMENTARY JAZZ APPRECIATION GROUP. UPCOMING SHOWS INCLUDE JIANNIS PAVLIDIS TRIO AND VIPER TIME IN DECEMBER.



OUT INK

Time and Emotions in the Natural World

Crypto-homophobic rock critic orthodoxy still holds that progressive rock epitomised indulgence and excess, its fop-pish, keyboard-driven neoclassicism muscled out by punk's power-chord masculinity.

The genre's underground tells a different story. Avant-garde prog acts, like Henry Cow and Robert Wyatt, were rock's true outsiders, opposing not only a gatekeeping and exploitative music industry, but the very foundations of western capitalism and empire. Their music was unabashedly intellectual and complex, beyond even that of prog's standard-bearers.

At its best, Out InK's debut album, **Time and Emotions in the Natural World**, is a studied emulation of these classic rock-in-opposition acts. Complex, tangled grooves teeter and trip over lurching time signatures. Guitar, sax and bass hammer home unusual melodies in insistent unison.

A collage approach to album construction lends the record diversity and personality, with found sound sketches and forays into free improvisation alternately providing Zap-pa-esque toilet humour and dystopian industrial atmosphere.

Out InK's intricate, counter-intuitive compositions are the kind that require painstaking rehearsal to pull off, but the band retain a looseness that, combined with a live, pub basement sound quality, anchors their debut in down-to-earth local character.

At times, you do wish it popped with the coil-spring tightness and bold, shiny colour of a Cardiacs record - the chosen recording method sacrifices the fidelity of the individual instruments - but, in 2018, music like this is a precious thing.

Andrew Trayford



JAN WAGNER

Nummern

The debut album from Berlin-based pianist Jan Wagner is a spectral set of ambient and sometimes surprising soundscapes.

Sparse, delicate piano motifs are at the heart of these 'sonic diary entries', augmented by swelling synths brought in by producer James Varghese. Interspersed throughout are fragments of real-world sound - a whirring drill, a child's voice, an indiscriminate rustling. These poke through the dreamy piano like foley elements for a scene we can't see, coming up close and giving us the sense that we're intruding.

There's something reticent about this record. The tracks ebb in and out, never quite sure how far to go. It's a sequence of fragmentary thoughts, brief conversations dipped into. The synths grow, leading us onto something bigger, then they think better of it and subside.

There are no track titles. Each 'number' is labelled with a letter - 'Nummer A', 'Nummer B', 'Nummer E'. We don't know the significance of these letters or their ordering. This is fitting for a record that seems to champion simplicity and yet wants, at least in part, to remain encrypted.

Wagner has said the album wouldn't have seen the light of day if Varghese hadn't heard the early recordings and taken an interest. This hesitancy pervades the final record. Everything is pared back, understated, almost an experiment in sound rather than a statement.

But this hesitancy is part of the charm. **Nummern** is indisputably a beautiful album: meditative, intricate and restrained. It grows with each listen.

Sarah Sharp



808 STATE

MANCHESTER'S ELECTRONIC ORIGINATORS CELEBRATE 30 YEARS

I have a sinking feeling as Graham Massey answers the phone that he wasn't quite expecting me.

I'm certain that I've called at the designated time, so I'm worried when a rather cautious Mancunian voice speaks at the other end. On realising that I'm not a cold caller, Massey opens by saying that he had headphones on and was in the process of preparing for the eagerly anticipated 808:30 tour.

The nine-date run celebrates 808 State's first appearance on the scene with their seminal Newbuild LP, a seven-track album that was rightfully heralded as a solid foundation for British house and techno. I started by asking him about the forthcoming tour.

The tour is a 30th anniversary. What can fans expect?

There hasn't been a year when we've not played. It's not like we've had a gap and we're coming back. I just wanted to start again with the set and approach it in a different way. You

end up with a set that works by playing it out in the field but eventually you polish it a little bit too much, so it almost gets to the point that you have to break it so that the group can enjoy it in a different way.

I wouldn't know what to expect at this moment, apart from the fact that we will have all of the major tunes in the set, which we don't mind as they're great to play. We also want to put some of the new stuff into the set, but we know we can't overdo that. We want to pick some tracks that have not had an airing before and deliver some hybrids of tracks, as the technology has developed a lot in recent years which allows us to improvise a bit more than we could do in the past.

Parts of the set are quite off-road. It is important that we engage with the music and project that into the crowd. I'm looking forward to it myself.

I saw you backstage at Camp Bestival and was impressed with how long you spent checking that everything was set up

OK. Is this a typical Graham Massey trait?

Yeah, it's called anxiety - especially at festivals, as it can be like a sausage factory as you get rolled on and off the stage with very little time. I'm looking forward to this as it's our own tour and we're in charge of the production. We can take all of the gear that we need this time.

House and techno seem to be going through a renaissance right now. Are you listening to much fresh music?

Yeah, it's quite cross-generational at the moment in that we're not just playing to our own generation. This music is bridging the gap. We have guys like Bicep getting in touch and wanting to remix 'In Yer Face', and I was really surprised with the reaction to that. They took the track in their own direction to fit their kind of set with that remix. I'm impressed with how large-scale these young groups are.

For many years our drummer was a guy called James Ford, who went on to be part of Simian Mobile Disco and one of the most successful young producers, working with the likes of Arctic Monkeys and Klaxons. It's kind of telling that both mine and Andrew's sons are into electronic music and both are going to be our warm-up DJs on tour. Our support artist, Lone, is someone whose sister used to play our music as a young kid and he's grown up with electronic music. It's second nature to him. He's doing astonishingly well DJing and making music on the circuit.

What do you think looking back over the last 30 years?

We were on the BBC Can You Feel It documentary. It was

It felt like we had a great musical legacy under our feet, hence why we came up with the title **Transmission Suite**. We were able to do that thing that is very 808 State: to push the technology and come up with some wonky stuff, the sort of music you haven't heard before. It's about trying to create those ear worms and unusual, Escher-like movements, those twisted kind of shapes. If you are into 808 State you will be into our new stuff which is dictated by the new technology.

I create a lot of music outside of 808 State and in recent years it's allowed me to vent my personal ambitions. For a while I was involved in a group called **The Sisters of Transistors**, which was a combo organ quartet. I also did a thing called Toolshed, which was more on the improvisation side of things, and I have just released a record called **Kicked From The Stars** with the Turkish artist Umut Çağlar.

I also made a recording that was made up of pulsar sounds from outer space captured by the Jodrell Bank telescope. We did it as part of an evening to help introduce sixth-form students to science in Manchester. I played along with Patrick Moore. It was organised by Brian Cox and Patrick played his xylophone. Some of this output has bled into 808 and approaching an 808 State record now has gone back to a pure form of electronic music.

What are the plans for you and Andy going forward?

We would like to do more festivals and gigs in general, as it's been frustrating to perform gigs here and there and not get a proper run of live performances. After 30 years of doing it, we

"WHEN WE STARTED THERE WEREN'T TOO MANY JOURNALISTS WRITING ABOUT [DANCE MUSIC]"

interesting to see this condensed history of a scene we were involved in, but one that rapidly moved on to this club world that I wasn't interested in.

When you condense the history of dance music it shows there are so many areas to it that young people can explore. The writing of the history of dance music is important to have, to give some kind of guide to help people navigate it. When we started there weren't too many journalists writing about it. The British music press almost left dance music out of the picture for a while. We are part of that history and we kicked open a few doors, but it was those who came after that who became really established.

Are you working on any other projects outside of 808 State?

I always have worked on projects outside of 808 State. We're keen to get this new stuff out into the world.

We have a studio in the old Granada TV studios in Manchester, if you can imagine an abandoned space station that is a huge TV complex that has now been turned into a hotel. For a few years we had relatively cheap rental space there but it was like everyone had left in the middle of a nuclear holocaust. It was quite odd.

It was a special space that was filled with musical ghosts such as Tony Wilson, who used to broadcast his show **The Other Side of Midnight** [from there]. We were guests on that show and it was the location of The Sex Pistols and Joy Division's first TV appearances. Jerry Lee Lewis and Billie Holiday even broadcast rare UK performances from there.

have been quite intermittent and we've got to the point that we would like to deliver a good chunk of live sets.

Andy Tattersall



808 State bring their 808:30 tour to the Foundry at Sheffield Students' Union on Friday 14 December, in support of upcoming album Transmission Suite.

HEADSUP

GROUNDWORK: LAYING THE FOUNDATIONS

Great club music, with great beer, in a great pub. On paper it's a simple formula, but it doesn't do justice to the special kind of magic that keeps the Groundwork faithful returning to Shakespeares month in, month out.

We spoke to founder and resident Alex Hatch to find out what sets them apart from the heads-down majority.

There are hundreds of techno nights in Sheffield. What makes Groundwork different?

What makes it different is the lack of commercialisation. It's a non-ticketed event and it's free entry. The market is saturated for techno nights in Sheffield and my personal issue with club nights is that you pay to see amazing DJs but you're in venues that are overcrowded, where it's hard to get a drink and you've got to be out until 6am. This gives you an alternative. It's generally on a Thursday and it finishes at midnight, so even if you're up in the morning you can get away with it.

and I thoroughly enjoyed it.

It's about being able to be a bit weird and maybe expect the unexpected. I'm not the biggest fan of getting my head blown off by the same 4/4 kick for five hours straight. I need elements of surprise. I need change. If a resident plays an electro set the month before they might do something different this time. No-one is defined by any one genre. The night might start with some jazz, then we might bring in some leftfield house and weirder UK techno, and then, as per usual, it'll end with thumping techno from Oliver Heaviside, who absolutely kills it every time. When Ol steps up people know what they're letting themselves in for.

Sam Gregory

"I WOULDN'T EVEN BRAND IT AS A TECHNO NIGHT"

How did it get started?

It's the old cliché – a small collective of us were all playing music in our bedrooms with our 'Happy Meal' DJ controllers, as we call them. For me it was two residents in particular. I was DJing every night in my bedroom with them. I knew if I could give them an opportunity to play music maybe that would help in terms of boosting their confidence.

It feels like a casual environment for DJs as well as dancers.

That's it. Speaking from behind the decks it's definitely a place where you can experiment, where you can afford to get things wrong and it's okay. A lot of us have switched over to vinyl in the past year. There's no pressure in that sense. It's just about expressing yourself.

To put it under an umbrella, we all like techno and that is the core focus of the night, but there's no structure in terms of telling residents and guests what we want them to play. It's a chance for them to do their thing when they might not get away with doing that anywhere else.

Is there a musical ethos running through the night?

For me personally, I wouldn't even brand it as a techno night. That's just the way it's gone in terms of what we enjoy playing. I remember playing a full jazz hour a few months back



Groundwork return for their 15th party on Wednesday 19 December, as well as a day-to-night bash on New Year's Eve. Both free entry, upstairs at Shakespeares.

facebook.com/groundworkproject

DINA

Wishes all our contributors, adventurers and supporters a Superb Xmas and a Blistering 2019- Thank you for being there! Choice Cuts for the Diary ALERTS for 2018/19

DECEMBER 2018 - FEBRUARY 2019

- 7/12 SONA present 'UnPeeled' electronic performance with **KAY LOGAN** - PWYF
- 8/12 **THE INDEPENDENT ART MARKET** featuring the cities best independent makers (FREE)
- 11/12 **The Christmas Shipping Forecast** Dadaist Christmas cabaret! PWYF
- 15/12 **BARANG w Force Majeure** £5/6 £14 w/ 3 course dinner
- 22/12 **The Accidents Happen at Christmas Party** w/ the Cuckoo Clocks, a Grotto, Live Music, DJ's, and Special Guests (£10)
- 26/12 **BEST BOXING DAY Home From Home** select DJ's till late (£5/6)
- 25/01 The Legendary **BURNS NIGHT SUPPER** with live Ceilidh Band, guests and x3 course traditional/vegan dinner (£17)
- 2/02 **BOB MARLEYS Birthday** with **RIDDIMPTON SOUND SYSTEM**
- 8/02 SONA present 'UnPeeled' electronic performance with **AGF** PWYF
- 15/02 **'Aye Coyote'** Scottish Surrealist Theatre with Tim Dalling (£5/£6)

32 Cambridge Street, Sheffield S1 4HP

For details on these and other events check us out at:
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Jazz at the LESCAR

5TH DECEMBER 2018
JIANNIS PAVLIDIS TRIO

12TH DECEMBER 2018
ASAF SIRKIS & SYLVIA BIALAS DUET

19TH DECEMBER 2018
VIPERTIME

9TH JANUARY 2019
HELENA KAY'S KIM TRIO

16TH JANUARY 2019
THELONIOUS MONK TRIBUTE FT. AARON CASSERLY STEWART

23RD JANUARY 2019
JOHNNY HUNTER QRT.

30TH JANUARY 2019
JON SHENOY & SAM DUNN

JAZZ PROMOTER OF THE YEAR
PARLIAMENTARY JAZZ AWARDS 2018

TONIGHT THE STREETS ARE OURS

i just don't
know what
i'm doing



A Sheffield Theatres Production

STANDING AT THE SKY'S EDGE

Music and Lyrics by **RICHARD HAWLEY**

Book by **CHRIS BUSH**



'Tonight the streets are ours'

In 1961, the first residents of Park Hill were given the keys to their new homes. With music by **Richard Hawley**, **Standing at the Sky's Edge** tells their story over the next 50 years, in a heart-swelling, heart-breaking love song to Sheffield.

Fri 15 March - Sat 6 April 2019

Box Office 0114 249 6000
sheffieldtheatres.co.uk

 **sheffield theatres**
crucible lyceum studio

FILM & STAGE

ASSASSINATION NATION

Dir. Sam Levinson, 2018

We often look back at films that define a moment. Into this world of renewed female empowerment, #metoo and pervasive social media comes a war cry wrapped up in neon. **Assassination Nation** is a retelling of the Salem Witch Trials with its finger firmly on the pulse and a determination to be heard.

The leafy suburbs of Salem, Massachusetts may look like the embodiment of the American Dream, but on closer inspection each face is masked. Lily Colson (Odessa Young) is popular, beautiful and embracing her sexuality. She does this primarily by sending nudes to her anonymous 'daddy' online, unbeknown to boyfriend Mark (Bill Skarsgård). Before the chaos comes a taste of high school life and the **Mean Girls** posse of Bex (Hari Nef), Em (Abra) and Sarah (Suki Waterhouse). Referencing recent iCloud leaks, anti-gay Mayor Bartlett (Cullen Moss) is revealed to be not

"EACH FACE IS MASKED"

quite so anti-gay after all.

Scratching off the insta-veneer reveals the angst of teenage life beneath. Each nude Lily sends is one of hundreds she's taken, agonised over to find light and angles that hide her imperfections. Bex's sexual encounters are kept secret on account of her being transgender. One dinner table scene strikes a familiar chord as Lily's politics are dismissed by her father because she's 'just a girl'.

As the leaks intensify, Salem descends into chaos. Lily's private life is exposed in every sense and she faces trial by internet. Mob rule descends on the city. Lives are ruined, male egos bruised and vendettas waged.

There's little subtlety in the analogy for Trump's America, with antagonists driving pick-up trucks to 'take back' the town. The millennial vernacular of 'lit' and 'legit' soon falls away, moving from Boohoo.com Presents: The Purge to machine gun clips. Assassination Nation's tongue-in-cheek trigger warning tells of blood, sexism, murder, toxic masculinity, bruised male egos and plenty more. It wasn't kidding - the girls just about take on the world.

Oliver Driver

LANDS

30 October, Theatre Deli

There are times when theatre resonates with such exactitude that it compels you to look at things about yourself that you might not want to. If you've ever been in relationship, **Lands** might be a little too close for comfort.

In one corner, Leah is doing a puzzle. Her set up is forensic - bright light, tweezers to handle the pieces, mic and tape recorder to evidence the whole thing. Sophie can't see the puzzle and she doesn't want to. She's mindlessly jumping on a trampoline to the right and cannot get off even if she wanted to.

Lands explores futile attempts to conduct a functioning relationship under these conditions - the undulations of compassion, frustration, earnest attempts at connection and petulant acts of revenge - and how our own habits and behaviours disrupt our ability to be with someone. It's a play about how love falters when

"EARNEST ATTEMPTS AT CONNECTION AND PETULANT ACTS OF REVENGE"

we are preoccupied with nurturing our own visions and hurts.

It's the triviality of the two activities that allows us to become invested. Hearing Sophie say she can't get off the trampoline is at first very funny and Leah's mad-cap puzzling set up is equally absurd and initially baffling. But the writing and performances of both actors mean that when these small worlds are disrupted, we take it very seriously. When Leah pulls the trampoline away from under Sophie's feet, we are frightened and relieved. When Sophie throws Leah's near-complete puzzle on the floor, the transgression reverberates.

We sympathise with Leah, because she is being neglected by Sophie, and we sympathise with Sophie, because she can't help herself. What hurts is the generous but futile attempts of both parties to overcome their incompatibility.

Lands is a funny, tender and heart-wrenching play. The performances and writing are brilliant and it also includes a great dance routine. Go and see it if you can.

Catherine Dickinson



Assassination Nation (2018)

FILM LISTINGS

DISOBEDIENCE

1-6 Dec | Various times | Showroom Cinema | £9/£6.80

Adapted from the acclaimed Naomi Alderman novel, Sebastián Lelio's **Disobedience** explores same-sex attraction and the limits of faith against the backdrop of London's Orthodox Jewish community. showroomworkstation.org.uk

JOHNSON PEPPERWOOD FROM BOSUN TOWN

Wed 12 Dec | 7:30pm | Sheffield Students' Union | £3

Premiere of an experimental documentary exploring 'the fictionalised story of a nervous collapse,' presented through old Super 8 footage of Sheffield and scored entirely by local musicians. Presented by Film Unit and Temperance Pictures. su.sheffield.ac.uk

STAGE LISTINGS

MACK RIBBE IS GOING TO DIE!

8-10 Dec | 7:30pm | DINA | £8.68/£7.59

Classic murder mystery turned original black comedy from local theatre company Only Lucky Dogs, with lashings of slapstick and gallows humour. "Mack Ribbe is going to die - but can you see it coming before he does?" mackribbe.eventbrite.co.uk

PAIR OF PANTOS

29-30 Dec | 12pm/5pm | Theatre Deli | £15.43/£13.31

Trans-positive, all-gender-inclusive queer pantomime mash-up suitable for ages 5+. Just look out for King Rat (he's behind you...) theatredeli.co.uk

is that
you motivation?



We're in full festive mode throughout December with Christmas classics to stir up nostalgia and mulled wine to warm up the biggest scrooge.

Plus family favourites with Christmas crafts, seasonal cocktails and an all singing and dancing New Year's Eve extravaganza; Musicals before Midnight!

To find out more about our December Programme visit us at:
www.showroomworkstation.org.uk/christmas-at-the-showroom



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SHOUT OUTS

NOW THEN MAGAZINE IS FUNDED BY LOCAL INDEPENDENT TRADERS, COMMUNITY GROUPS, CHARITIES AND LOCAL GOVERNMENT. THIS PAGE IS OUR CHANCE TO SHOUT ABOUT ALL THE GREAT STUFF OUR PARTNERS, ADVERTISERS AND SUPPORTERS ARE UP TO.



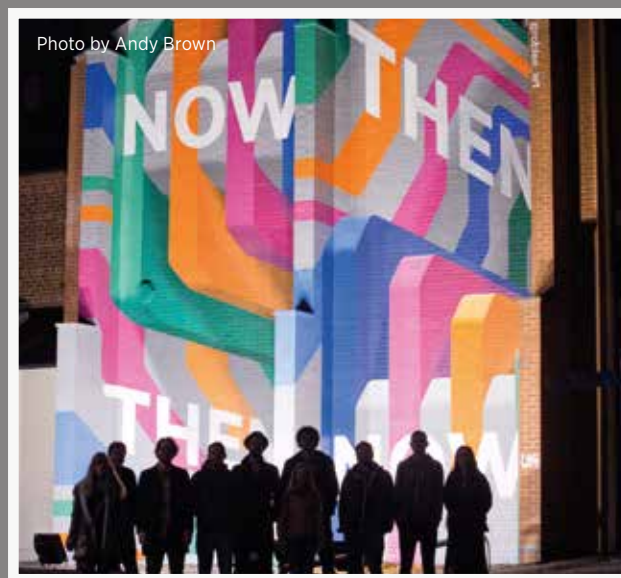
ABBEYDALE BREWERY

abbeydalebrewery.co.uk/shop

Our friends at Abbeydale Brewery don't seem to stop, spanning the real ale and craft ale worlds with ingenuity. But even measured against these high standards, their latest project is really ambitious. Working with Barnsley-based artist Lewis Ryan, they have produced six canned beers with standalone label designs which, when placed together like a jigsaw, form a single piece of art. We're told this may be a first in the beer world.

If that level of coordination wasn't impressive enough, each of the six beers is a collaboration with an internationally-recognised brewery: Yeastie Boys, Northern Monk, Fyne Ales Origins, Haandbryggeriet, Brew York and Black Jack. Three of the beers are part of Abbeydale's Funk Dungeon souring project, with the collection as a whole covering styles from wheat beer and saison to IPA and stout, and ABVs from 4.7% to 6.9%. Look closely at the can designs and you might be able to spot clues about the flavours within.

Badge sets, posters and gift packs featuring all six beers will shortly be available on the Abbeydale online shop or you can track the team down at festive markets this month. Get £5 off orders over £20 on the online shop using the Now Then app.



FRIENDS OF OPUS

weareopus.org/friends

For ten years, Opus has been the collective of staff, volunteers and supporters behind Now Then, Wordlife, Festival of Debate and many other projects. Behind the scenes we've been doing even more, investing in social good by helping other not-for-profits and supporting community projects that make our city better for us all.

But we're better with friends on our side, so we're inviting you to be a pal and get involved with our work. As a Friend of Opus, you won't just get that warm glow of doing good and making a difference, or supporting our work to entertain, engage, inspire, showcase talent and empower independent businesses and local charities. You'll get benefits too, like priority booking, discounts, backstage access and voting rights, so you can influence how Opus is run and who benefits from the work we do.

We want to make Opus as open to the many communities of Sheffield as we can and we need your help to grow and make ourselves sustainable. If you can't afford to support what we do financially but you see the value in it, we still want you to join us. If this sounds up your street, visit our website to get the skinny.

CUPOLA GALLERY'S UNDER THE BED SALE

10 Jan - 2 Feb
(Mon-Sat, 10am-6pm)
178 Middlewood Rd, S6 1TD



In the new year, the much-loved Cupola Gallery in Hillsborough will once again launch its Under The Bed sale. Rather than reducing the prices of existing items, the idea is that artists send in older work they might have stowed away and want to release into the world. All pieces are sold at prices from less than £1 up to a maximum of £350.

The sale is unselected, which means that everything sent in by artists is available to rummage through. Last year there were 3,000 items, but this year the Cupola team expect even more. It's all original art, covering all kinds of styles and media, from traditional through to experimental.

We're told Under The Bed sales are popping up all over the country. Imitation is the sincerest form of flattery. In any case, it's an artful remedy to the January sales. Cupola will be open until 8pm on the opening day, so go down and get stuck in.

THEATRE DELI

202 Eyre Street, S1 4QZ
theatredeli.co.uk



It's been great to see the transformation of the new Theatre Deli space from the shell of a former department store into a fully-functioning, beautifully-decorated space for all kinds of challenging, immersive, alternative entertainment.

2019 will be another great year for Deli, kicking off in February and March with their Unity In Diversity season, focussing on gender and sexual identity, including the return of **Vulvarine** (look it up), Cocoon Collective's **Women of Sheffield** and Genevieve Carver's **A Beautiful Way To Be Crazy**. The fortnight following Brexit will feature some strong ones too: **Here's Looking at UKIP**, **It'll Be Ait Right on the Night** and **Boris the Musical 2**.

Following that, it's the Race, Nation and Home season, culminating in Migration Matters Festival in June, including a local production of **My Name is Rachel Corrie**, as well as big tours from Strictly Arts with **Freeman** and Utopia with **I Am David Oluwale**.

JAZZ AT THE LESCAR

Every Wednesday
jazzatthelescar.com



Jez, Hannah and the rest of the team behind Jazz at the Les-car have done a phenomenal job of bringing the freshest contemporary bands to a city they might otherwise have missed out - bands who a year or two later can be found playing in venues ten times the size.

It seems the world is taking notice at last, because in October Jazz at the Les-car won Jazz Promoter of the Year at the influential Parliamentary Jazz Awards. Nominees are selected via online public vote, shortlisted by a panel of musicians and professionals, and then chosen by judging members of the All Party Parliamentary Jazz Appreciation Group. Yes, apparently that's a thing.

Huge congratulations to the team. To anyone else reading this, this volunteer-run labour of love is worthy of your attention. Coming this month: Jiannis Pavlidis Trio (5 Dec), Asaf Sirkis & Sylwia Bialas Duet (12 Dec) and Viper Time (19 Dec).

COMEDY AT THE LEADMILL

6 Leadmill Road, S1 4SE
leadmill.co.uk



For a couple of years now, the Leadmill has been returning to its roots as an independent, multi-disciplinary arts centre, and a quick scan down their upcoming listings confirms that it's so much more than a music venue.

In particular, the Leadmill's comedy offering has triumphed of late, bringing huge names like David O'Doherty, Rich Hall and James Acaster to its hallowed stage. The monthly Leadmill Comedy Club is super popular, the place to see emerging talent on its way to the top, while the standalone stand-up shows are also really high calibre.

Coming up this month is Leadmill Comedy Club (5 Dec), Giggle Aid 2018 (9 Dec), featuring Tony Law, Tanyalee Davis, Mitch Benn and loads more, and loveable Stockport mum Barbara Nice's Festive Special (20 Dec). Into 2019, we recommend Hal Cruttenden (19 Jan), Miz Cracker (21 Jan) and Paul Foot (7 Feb). Long live the Leadmill.

Foundry. ALL SHOWS OPEN TO THE PUBLIC (14+ UNLESS STATED OTHERWISE)
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BOX OFFICE: 0114 222 8777

TUESDAY 4TH DECEMBER (18+) BENNY L	MONDAY 29TH APRIL ROB AUTON
WEDNESDAY 5TH DECEMBER THE MAGPIE SALUTE	SATURDAY 18TH MAY CLOUDBUSTING
THURSDAY 6TH DECEMBER (18+) SOUL JAM	SATURDAY 1ST JUNE UK FOO FIGHTERS
FRIDAY 7TH DECEMBER REEF	
SUNDAY 9TH DECEMBER CHAMELEONS VOX	
TUESDAY 11TH DECEMBER (18+) REDLIGHT	
THURSDAY 13TH DECEMBER WOLFSBANE	
FRIDAY 14TH DECEMBER (18+) 808 STATE : 30	
SUNDAY 16TH DECEMBER KING 810	
SATURDAY 23RD FEBRUARY HENNING WEHN	
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LOWDRIVE, THE IDOL DEAD
HELL'S ADDICTION, RED SPEKTOR
STEVIE R PEARCE, GORILLA RIOT
LIBERTY LIES, THE BLACK HANDS
DELTANAUT, STEAL THE CITY
DOOMSDAY OUTLAW, SILVERJET

SUN 2ND DEC - £20 ADV - 7PM *
MADBALL
+ BROKEN TEETH
+ REMUS
+ EMPUSA

MON 3RD DEC - £27.50 ADV - 7PM *#
BLACK STAR RIDERS
+ THE RISING SOULS
+ THE HOWLING TIDES

FRI 7TH DEC - £17.50 ADV - 7PM *#
VON HERTZEN BROTHERS
+ FIREGARDEN

SAT 8TH DEC - £10 ADV - 7PM *#
POWER QUEST
+ AWAKE BY DESIGN
+ EPITAPH

SUN 9TH DEC - £10 ADV - 7PM *
LAST GREAT DREAMERS
+ BOOMVILLE
(MARK YATES OF TERRORVISION)
+ PETE K MALLY

FRI 14TH DEC - £5 ADV - 7PM *#
SWEET LITTLE MACHINE
+ SUPPORT

SAT 15TH DEC - £20 ADV - 7PM *#
KINGDOM OF MADNESS
+ SUPPORT

SAT 22ND DEC - £18 ADV - 7PM *#
QUIREBOYS
+ SUPPORT

SAT 19TH JAN - £7 ADV - 7PM *#
SILVERJET
+ NEW GENERATION SUPERSTARS
+ FEAR LIES

TUE 22ND JAN - £10 ADV - 7PM *
SUCH GOLD
+ KOJI

SAT 26TH JAN - £15 ADV - 7PM *#
KAKKADDAFAKKA
+ SUPPORT

SUN 27TH JAN - £25 ADV - 7PM *
U.D.O.
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MON 28TH JAN - £10 ADV - 7PM *#
THE LAST TEN SECONDS OF LIFE
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13/04 - MIKE TRAMP
13/04 - GOLDRAY
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03/05 - UK SUBS
10/05 - 999
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12/12 - XMAS SKOOL DISCO
END OF TERM PARTY
14/12 - DROP
15/12 - DIRTY DEEDS
& PROPAGANDA
17/12 - XMAS MONDAY CORP
21/12 - XMAS DROP
22/12 - XMAS DIRTY DEEDS
& PROPAGANDA
28/12 - NEW YEARS DROP
29/12 - NEW YEARS DIRTY DEEDS
& PROPAGANDA
31/12 - CORP NEW YEARS EVE
04/01 - FIRST DROP OF 2018

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THU 6TH DECEMBER MOONRISE X PRETTY PRETTY GOOD £2 / 4	FRI 14TH DECEMBER DUB SHACK WINTER HEATWAVE W/ ICKLE, DUTCHIE & LIVE SAX £4 / 5
FRI 7TH DECEMBER BISON + I SET THE SEA ON FIRE/ CAPTAIN HOTKNIVES/ JONO £6 / 8 / 9 / 10	THU 20TH DECEMBER TBR PHASE 3 FREE ENTRY / £3
SUN 9TH DECEMBER FROGBELLY AND SYMPHONY/ RAD ORCHESTRA/ JEFFREY MARTIN £10 / 12	FRI 21ST DECEMBER YELLOW ARCH MAD FRIDAY CHRISTMAS PARTY W/ THE DESTROYERS £10 / 12
MON 10TH DECEMBER FUNZING TALKS: HOW TO PROFILE A SERIAL KILLER £12	MON 31ST DECEMBER NEW YEARS EVE W/ COKI, SOLO BANTON, JUNGLIST ALLIANCE, TAIKO & MORE £12 / 16
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SEANN WALSH

29 MAY :: £15.00

THE LEADMILL COMEDY CLUB PRESENTS

JAMES ACASTER

23 OCT & 13 NOV :: SOLD OUT



U ok
hun?





LET'S BE PALS.

Dear Reader,

For ten years, **Opus** has been the collective of staff, volunteers and supporters behind Now Then, Wordlife and Festival of Debate and many other projects. Behind the scenes we've been doing even more, investing in social good by helping other not-for-profits and supporting community projects that make our city better for us all.

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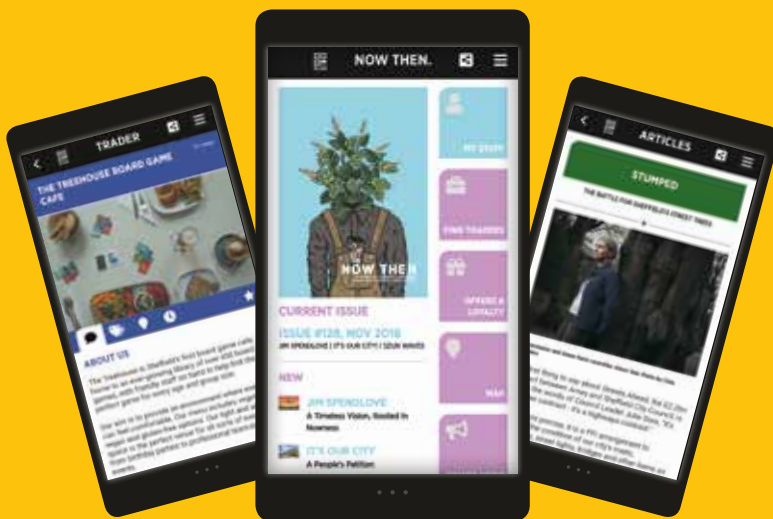


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